

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

NEW SERIES, Volume XI, Whole No. 270.

NEW YORK: SATURDAY, MARCH 4, 1884.

PRICE TEN CENTS.

MISS SARA GOLDBERG.
Address Simmons and Brown.

MISS LEONA MOSS.
Address care Mission.

MISS LILIAN GERARD.
Address Mission office.

MISS ETHEL GREY.
With Hulton-Lee combination.
Address Mission.

MISS KATE CASTLETON.
Address New York Mission.

MISS SOL SMITH.
Jobbing.
Address care J. Edwin Brown, 20 Thompson St., N. Y. City.

MISS KATHERINE CONCORAN.
Starring Hulton's Hearts of Oak.
En Route.

MISS ADELAIDE CHERIE.
Only a Farmer's Daughter Co.
Season 1883-4.
Address N. Y. Mission.

MISS HELEN BANCROFT.
Address Mission.

MISS ADELAIDE THORNTON.
Address this office.

MISS LIZZIE WALDRO.
Juveniles. Address Spies and Smart, 12 Union Square, New York.

MISS JEAN BURNSIDE.
Address N. Y. Mission Office.

MISS ANNIE WAKEMAN.
Engaged at Union Square Theatre season 1884-5.

MISS HELEN FLORENCE.
Address N. Y. Mission.

MISS AGNES HERNDON.
Address Mission.

MISS STELLA REES.
Late with Hoop of Gold Co. Disengaged. Light Comedy or Ingenue.
Address Agents.

MISS ROSE LEE.
Soprano. Address Messrs. Blackware, Dramatic Agents, London England.

MISS LIZZIE McCALL.
With Weston's Fifth Avenue Theatre Co.
En route.

MISS SYDNEY COWELL.
Address Mission.

MISS ISABEL THYNN MORRIS.
Address N. Y. Mission.

MISS ETHEL SKEEL.
Disengaged. Address Mission.

MISS SARA VAN HUYCK.
Address New York Mission.

MISS MAY STERLING.
Juveniles or Boys. Address Mission.

MISS ADA CAVENDISH.
Address all letters to 8 Bloomsbury Square, W. C., London.

MISS LINDA DIETZ.
Specially engaged.
St. James' Theatre, London.

MISS ADA NEILSON.
Leading and Heavies.
On tour in England.

MISS ANNIE L. WALKER.
Juvenile Soprano. Leading.
104 Fulton Ave., Brooklyn.

MISS JANET KATHORNE.
Leitric Comedy.
Address this Office.

MADAME IVAN C. MICHELS.
Shakespearean Teacher.
Permanent residence, 315 E. 14th Street.

MISS ANNIE D. MONTAGU.
Address Mission.

MISS FAY TEMPLETON.
Comedienne and Contralto.
Prima Donna Star Opera Company.

MR. LESLIE GOSSIN.
Hoop of Gold Co.
Season 1883-4.
Address Mission.

MISS LOUISE MULDER.
Leading Lady.
At liberty after Feb. 15.
Address 125 Henry Street, Brooklyn, or Agents.

MISS AMY LEE.
At Liberty. Address Mission.

MRS. AUGUSTA FOSTER.
Lady Macbeth, Emilia and Tullia.
Sixth season.
McCullough Comb., 180-184.

MISS ELLIE WILTON.
Leading Business.
Season 1883-4.
Jobbing.

MISS DOLLIE THORNTON.
Re-engaged Alvin Jodin Comedy Co. Season 1884.
Permanent address 264 W. 23rd St.

MISS MARIE ACUSTA.
Maidens in The Flying Dutchman.
Address Mission office.

MISS EMILY HEADLAND.
Elocutionist.
Address all communications to Mission Office.

MISS MABEL MOORE.
Juveniles. At Liberty.
Address this office.

MRS. E. ROSE.
First Old Woman. Disengaged.

MISS SCOTIE LINGWOOD.
Light Opera or Sourette. Fun in a Boarding School. Address Spies and Smart, 12 Union Square.

MISS HENRIETTA CROSMAN.
With White Slave Co.
Season of 1883-4.

MISS MARION DELAUEY.
Soubrette. Address Mission.

MISS FANNIE DESMOND.
Juveniles and Sourettes.
Address Spies and Smart, or this Office.

MISS EMMA LATHAM.
With Twenty-second street, or Mission.

MISS REGINA DACE.
Season 1883-4.
Address Mission.

MISS MARIE JAVIER.
Juveniles. Address Mission.

MISS ALICE G. SHERWOOD.
Leading Juveniles and Sourettes.
Address Spies and Smart, 12 Union Square.

MISS MADEIRA STANTON.
Leading lady. Disengaged.
Address care A. Gaylord, Mission Theatre, Capital Opera House, Syracuse, N. Y.

MESSES. HYDE AND BEHMAN.
Proprietors and Managers.
Hyde and Behman's Theatre, Brooklyn, N. Y.

MISS NELLIE JONES.
Leading Juvenile and Sourette. At liberty.
Address 11 Lafayette Place, N. Y.

MISS HATTIE BAKER.
Second Sourette and Utility. At liberty.
243 Congress street, Portland Me., or this office.

MISS MADELINE SCHILLER.
Receives pupils at 24 W. 131st Street, where communications may be addressed.

MISS ANNIE D. WARE.
Address Agents, or 148 Sixth avenue, N. Y.

MISS AMY GORDON.
Prima Donna. Address Mission office.

MISS MARGARET MILLER.
Leading Juveniles. Address Agents.

MISS ROSE CALHOUN.
Soubrette. Address Mission.

MISS ALICE HASTINGS.
Comedy and Singing Business. Address the Agencies.

MISS ADELAIDE ROSS.
Leading lady of the English Theatres, late of Mary Anderson Co. At liberty 1884. Agents or Mission.

MISS MINETTE THOMPSON.
Address
Simmons & Brown, or 1201 11th St., Washington, D. C.

MISS HELEN A. TRACY.
Address Mission.

MISS ANGIE GRAY.
Soubrette. Address this Office.

MISS GUSSIE DRISCOLL.
Soubrette. Address Mission.

MISS RACHEL HOLCOMBE.
Soprano. Address Mission.

MISS LULU BARNES.
Disengaged, season 1883-4.
Address Mission or Agents.

MISS ADELE CORNELIA.
Star-Prima Donna House Association.
Address P. O. Box 126, or 108 W. 14th Street, N. Y.

MISS MAGGIE DURYEA.
Disengaged for Juveniles.
Address in care of this Office.

MISS ANNIE V. COLLINS.
Soubrette. Address Mission.

MISS MAY TESSIO.
Will hereafter be known as
Miss May Wade and Little Lulu.

MISS LAURA WALLACE.
Engaged by Brooks and Dickson. Season 1883-4.

MISS HELEN CORLETT.
With Florences. Season 1883-4.

MISS NETTIE ABBOTT.
Leading Business. Disengaged for 1883-4.
Address N. Y. Mission Office.

MISS ADELE PAINE.
Address Mission.

MISS SAMIE BIGELOW.
Engaged with John T. Raymond Co. for season 1883-4.

MISS FLORENCE D. KELLAGH.
Prima Donna Soprano. Address Mission.

MISS ISABEL JACKSON.
As Daisy Brown, with Madison Square Theatre Company, in The Professor.

MISS HEULA VERNE.
Leading Juvenile. At Liberty.
Permanent address, Mission.

MR. WALTER OWEN.
Leading Juveniles.
With Mr. H. McAuley. Address this Office.

MR. GEORGE E. OWEN.
Business Agent or Treasurer. At Liberty.
Address, care Job Print, 4 Alden Ct., Boston.

MR. ALFRED I. SIMPSON.
Musical Director. Address Mission.

MR. CHARLES C. MAUBURY.
Address N. Y. Mission.

MR. RICHARD VARNER.
Leading Juveniles.
Address Spies & Smart.

MR. AND MRS. H. D. BYERS (ALFA PERRY).
Heavy Man and Juvenile Lady.
Milton Nobles' Company. Season 1883-4.

MESSES. SPIES AND SMART.
Dramatic Agents.
12 Union Square, N. Y.

MR. HARRY HULLARD.
Prima Tenor. Address N. Y. Mission.

MR. WILLIAM F. OWEN.
With Modjeska. Season 1883-4.

MR. PHILIP BECK.
London, England.

MR. SEDLEY BROWN.
Barley Campbell's White Slave Company.
Season of 1883-4.

MR. GEORGE W. FENDERGAST.
Walking Gentleman. Address Mission.

MR. F. A. HEYWOOD.
Manager Richard Foote Classic Combination.
Address Mission.

MR. WILLIAM STRONG.
Scenic Artist. Address Mission.

MR. C. N. BARBOUR.
At Liberty. Address Mission.

MR. ERNEST LINDEN.
With Moore and Burgess.
St. James' Hall, London.

MR. JULIAN DOANE.
Tenor.
23 State St., Boston, Mass.

MR. WALLACE BENNETT.
George C. Mils Dramatic Co.
En route. Address Mission.

MR. GEORGE PURDY.
Musical Director Boston Mission. Season 1883-4.
Address Mission.

MR. JOHN MAZZANOVICH.
Scenic Artist. At Liberty.
Address 127 Broadway, Room 12.

MR. O. W. EAGLE.
With Minnie Madden Company. Season 1883-4.

MR. JAMES O. BARROWS.
Comedian. Address Mission.

MR. MILTON NOBLES.
May be addressed at his residence, No. 129 First Place, Brooklyn, N. Y.

MR. JAMES COOKE.
Utility. Address Mission.

MR. GEORGE VANDENHOFF, JR.
Rehan's 7-10-3 Combination. Season 1883-4.

MR. GEORGE L. SMITH.
Permanent address, Madison Square Theatre, N. Y.

MR. JAMES NEILL.
Juveniles. Address Spies and Smart.

MR. FRED LESLIE.
Address Mission.

MR. CORNELIUS MATHEWS.
Dramatic Author. Address Mission.

MR. GEORGE W. LEDERER.
Manager Rice's Travelling Company in Fun on the Bristol.

MR. ERNEST BARTRAM.
Old Man. Eccentric Comedy Character.
No. 151 Vine street, Philadelphia.

MR. H. J. EAVES, COSTUMEUR.
The leading one in America.
63 East 72nd street.

MR. HARLEY MERRY.
Scenic Artist.
Flatbush, City Line, Brooklyn.

MR. JAMES E. McLEROY.
Character Comedian. Address this Office.

MR. FRANK WILLIAMS.
Address 27 W. 22nd Street, New York.

MR. CHARLES A. BURTON.
Manager or Advance Agent. Address Spies & Smart.

MR. WILLIAM H. WHEDON.
Leading Juvenile. With Richard Foote.
Season 1883-4.

MR. FREDERICK PAULDING.
Care N. Y. Mission Office.

MR. JOHN W. ARCHER.
Address care N. Y. Mission.

MR. BENJ. MAGINLEY.
Madison Square Theatre.
Season commencing September, 1884.

MR. J. W. NEEL.
Open for engagement. Address J. A. Neel, S. W. cor. 10th and Columbia Ave., Philadelphia.

MR. SIDNEY R. ELLIS.
Disengaged. Address care Mission.

MR. W. A. EDWARDS.
Address care New York Mission.

MR. LEO COOPER.
With Mile. Rhea. Season 1883-4.

MR. S. P. HILL.
Advance Agent. At Liberty. Address Mission.

MR. HARRY I. KATTENBERY.
Partisan and Comedian. At Liberty.
Residence, 4 Operas. Address N. Y. Mission.

MR. HENRY H. VINCENT.
11 Duane Road, Fairfield.
Liverpool, England.

MR. ISAAC THAZIE.
Elocutionary. Address Mission.

MR. WILLIAM W. STANLEY.
Address Mission.



JOSEPH HAWORTH.

MISS CARRIE E. DANIELS.
Address Mission.

MR. JAMES I. CARHART.
Re-engaged with Strickland's Monte Carlo Co.
Season 1884.

MR. LESTER VICTOR.
With the Hattisons. Season 1883-4.

MR. ED P. TEMPLE.
Light and Favorites. Comedy. Address New York Mission.

MR. CHAS. G. CRAIG.
Leading support to the Characters. Thompson.
Address N. Y. Mission or via route.

MR. E. L. WALTON.
John A. Strickland Company. Season 1883-4.

MR. CHARLES H. KIDDER.
Address Mission.

MR. GEORGE E. POULETT.
With Sarah's English Opera Co.
En route.

MR. J. DUKE MURRAY.
Business Agent. Address N. Y. Mission.
100 E. 11th street, Chicago, Ill.

MR. ALFRED E. COLBY.
Address Mission.

MR. ROLAND BARDELL.
Agent. Disengaged.

MR. CHARLES FUGENEL.
Musical Director. Address Mission.

MR. HARRY TARKNEY.
Musical Director. Address this office.

MR. JAMES ARNOLD MORRIS.
Address Mission Office.

MR. FLOYD COOK.
Vocalist and Musical Rules. Address 12 Union Square.

MR. FRANK L. SEAVEY.
With Hulton's Hearts of Oak. Season 1883-4.

MR. RUSSELL'S GLOVE.
With Emma Thompson Concert Co. Address W. 41st St., New York.

MR. RUSSELL BASSETT.
With Frank Fag Co. Address Mission.

MR. LISKAVON STAMWITZ.
Madison Square Theatre.

MR. WILLIAM GILL.
Dramatic Author. Address Mission.

MR. C. A. MAMANS.
Address 425 North Eighth street, Philadelphia.

MR. J. M. LARKIN.
First and Character Old Men. Address Mission.

MR. FRANK KARRINGTON.
Address Mission.

MR. G. D. CHAPLIN.
With Tancoshek. Season 1883-4.

MR. JOHN MALONE.
With T. E. Wade Company. En route.

MR. LEWIS MITCHELL.
Engaged with Brooks and Dickson.

MR. N. DEES.
Address Mission.

MR. J. A. NEEL.
Address J. A. Neel, S. W. cor. 10th and Columbia Ave., Philadelphia.

MR. SIDNEY R. ELLIS.
Disengaged. Address care Mission.

MR. W. A. EDWARDS.
Address care New York Mission.

MR. LEO COOPER.
With Mile. Rhea. Season 1883-4.

MR. S. P. HILL.
Advance Agent. At Liberty. Address Mission.

MR. HARRY I. KATTENBERY.
Partisan and Comedian. At Liberty.
Residence, 4 Operas. Address N. Y. Mission.

MR. HENRY H. VINCENT.
11 Duane Road, Fairfield.
Liverpool, England.

MR. ISAAC THAZIE.
Elocutionary. Address Mission.

MR. WILLIAM W. STANLEY.
Address Mission.

At the Theatres.



Mr. and Mrs. Goodwin on Monday evening presented their new comedy called *Warranted*, for the first time in New York, at the Fourteenth Street Theatre. The piece is from the pen of E. Lankaster, first known in this country as the author of *The Gyn'or*. It is in three acts and is broadly farcical throughout.

The plot is summarized as follows: Ananias P. Bliss, a matrimonial agent, establishes the Domestic Felicity Insurance Co. of London, it being his idea (to quote his prospectus), "not only to match couples for life, but also to render their union happy; to be the Providence of families, the guardian angel of the health. All unions contracted through this bureau warranted. First, second and third class risks taken. Policies granted for one, two or three years or for life. All claims for compensation promptly settled." The scheme has achieved instant popularity, but during the first year of its existence its reserve fund has been depleted by the claims made by flirtations, domestic rows, continued absence from home, etc. In order to obviate this difficulty, Bliss engages an impecunious newspaper poet named Orlando Fitzrank to make love to all the women who apply for insurance, the rate of each "risk" to be gauged by the results of his test. Unfortunately, Fitzrank is not discriminating, and falls into various errors, such as making love to his employee's wife, and a little later, to a lady who is classed as "extra hazardous," and whose good behavior is insured for a heavy sum. The first client who presents herself is Gracie Greene, a pretty vocalist attached to a young artist named Jack Scumble, for whom she occasionally poses as a model. She is jealous of his attentions to a certain Mrs. Bulge, and wishes to "get even" with him by marrying a rich man. Jack, however, has only cultivated Mrs. Bulge on account of the money he has received for painting her portrait, but the vulgar woman believes that she has completely fascinated him. The arrival of Scumble, a picture dealer named Groot, Mr. and Mrs. Bliss and characters in the play produce a series of amusing complications, on which the curtain falls. The second act takes place in Jack's studio, where most of the characters again appear and undergo a series of amusing adventures, brought about by the cross-purposes in which all are engaged. A laughable and lively *finale* brings the act to an end. The third act occurs in Bliss' office. Bliss decides to get rid of his troubles and wind up the affairs of the unlucky "Domestic Felicity Insurance Company," being "convinced that it is only by pure affection that marriage happiness can be warranted."

The materials with which this farcical comedy is constructed, it will be seen, are of the very lightest character, but the author has exercised considerable ingenuity in devising humorous situations and in maintaining the liveliest sort of comic interest from beginning to end. The work forms a rarely good ground-work on which a party of clever farce actors may build their funniments. The dialogue is not witty. The perplexing complications and broad situations are solely relied upon to occasion laughter. Nevertheless, for the purposes of Mr. Goodwin, *Warranted* is a desirable skit. Its frothiness ensures a bright evening's entertainment.

Of the manner in which the piece was acted nothing can be said except in praise. Mr. Goodwin in Bliss has a part which does not enable him to do full justice to his abilities, but he has elaborated it into a very funny characterization. The troubles of the matrimonial agent with the women he has insured, his wild efforts to protect himself against loss; his manœuvres in the artist's studio, wherein he assumes the rôle of a lay figure and resorts to all kinds of strategy—these are things that must be seen to be appreciated. Goodwin is by long odds the cleverest young comedian before the public. His methods are original and his humor irresistible. He is never tedious, but he makes his points all the same. Jacques Kruger scored a distinct hit as the idiotic poet, Orlando Fitzrank. His make-up was capital, and his first entrance was the signal for two or three rounds of applause. The baby grace and languorous accents of Mr. Bliss' "test" clerk were made extremely laughable. Mr. Kruger, although he has been for some time acting in afterpieces at Pustors, showed very conclusively that his talents as a legitimate comedian are of a superior order.

William Herbert was excellent as the miserable husband, Joshua Bulge, post contractor. Robert Coote, a gentlemanly young fellow, acted Jack Scumble, the artist, with natural-

ness. Edward Sealrooke was very good as the picture-dealer Groot. An Irishman was well done by H. W. Wallace.

Mrs. Goodwin (Eliza Weatherly) in the character of Mrs. Bliss had little to do. But she looked youthful and pretty, and acted with a grace and refinement seldom seen in an actress who has made her name in farcical work.

Jennie Reiffarth was thoroughly successful as Mrs. Bulge, contributing vastly to the fun of the performance. Emie and Jennie Weatherly did small parts conscientiously.

Preceding *Warranted*, the farcical *Those Belis* was given, in which Mr. Goodwin gave his wonderful imitation of Irving as Mathias. The present fall will be kept on for three weeks, the period of the Goodwins' engagement here.

Last Saturday evening Modjeska appeared as Viola in *Twelfth Night*. Remembering Neilson's lovely personality and exquisite reading in this rôle, we cannot say that Modjeska, who is essentially an emotional—not a Shakespearean—actress, fills it satisfactorily. She is a careful artist, nevertheless, and her acting displayed thought and finish. The Malvolio of Frank Clements and Orsino of Maurice Barrymore were acceptable performances. Sir Toby was unctuously acted by W. F. Owen. The other members of the cast were endurable.

On Tuesday the star gave Camille, one of her very best characterizations. We do not know any actress, not excepting Clara Morris, who plays the part with so much intensity. Mr. Barrymore was the Armand and Mr. Clements the De Varville. Wednesday night *As You Like It* will be acted. Friday evening Modjeska will appear as Frou Frou. Nadjezda and *As You Like It* will fill the other nights.

Next week John McCullough begins an extended engagement at this theatre.

On Monday Thatcher, Primrose and West's Minstrels put in an appearance at Niblo's. Their performance was enjoyed by a large number of people, the more prominent members of the troupe receiving liberal applause.

Esmeralda was acted at the People's Monday night. Mr. Maginley and his associates acted the pretty play with admirable effect, and pleased the large house that witnessed their efforts.

Sol Smith Russell began his second engagement in New York this season at the Third Avenue on Monday evening. There was a good-sized house, and the people seemed to enjoy heartily the acting of the star as breezy Tom Dilloway. Mr. Russell's songs were applauded and in some instances encored. The efforts of the company in supporting the central attraction were generally praiseworthy. Next week the favorite sensational actor, Oliver Doud Byron, will appear here in one of his popular dramas.

Lady Clare has made an undeniable hit at Wallack's, where the audiences are large and generous of approval. A comedy called *Betsy* is in rehearsal, but this should not imply that the reigning piece is not likely to run for some time. The management in prosecuting preparations for its successor simply follow the wise policy of providing for possible emergencies. In the rôle of Lady Clare Miss Coghlan has won universal commendation.

That best of all Comique comedies, *Cordelia's Aspirations*, continues to give pleasure unalloyed to large numbers of people. On a recent visit we found every seat and box filled. There certainly has never been a more thoroughly enjoyable comic entertainment given in this city. Every member of the company is an artist in his or her particular line and the direction of the stage may be taken as a model. Mr. Harrigan in this piece does some really clever serious acting, proving that he possesses pathetic as well as humorous ability. A funnier creation than the wench Rebecca, as delineated by Mr. Hart, it would be hard to find, unless we except the Cordelia of Mrs. Veamans, whose "Frinch" is utterly irresistible. There are few women who possess genuine talent for low comedy; but Mrs. Veamans in her drunken scene displays as much unctious as Owens, Clarke, or any of her rivals in pantalons. John Wild is a whole show by himself, and the singers and dancers who do the waters and Uncle Tommies are alone worth a trip to the Comique to see. Thus far Harrigan and Hart have experienced the banner business of the year. No one will gainsay that they deserve it.

Mrs. Langtry transferred herself and A Wife's Peri from Niblo's to the New Park on Monday. She evidently took with her also her down-town luck, for the house was filled to overflowing. Her engagement here lasts but one week.

The Separation boom at the Union Square keeps up its intensity. The receipts this week have so far exceeded those of last, and there is every prospect that Mr. Campbell's fine drama will bravely hold its own against all-comers until the close of the regular season.

The schemes of General Josiah Limber, as illustrated by the miniature Raymond in *For*

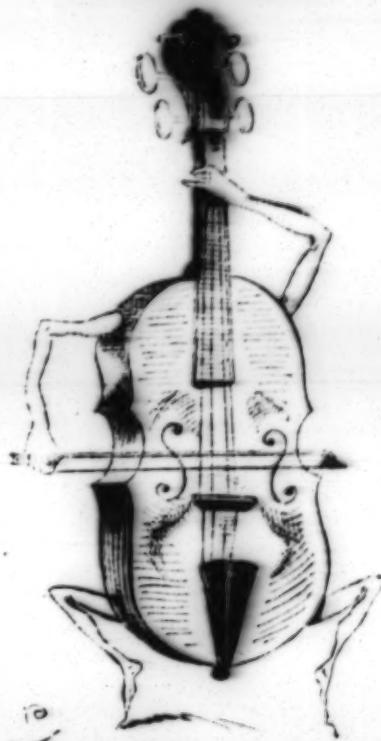
Congress, kept a big gathering in good humor all Monday evening at the Grand Opera House. It were superfluous to add to what we have already said concerning the comedian's performance and the acting of his excellent company. Suffice it that both retain the thoroughly enjoyable characteristics which obtained such general commendation. In this theatre on Monday next Robinson and Crane will appear as the comic heroes of *Sharpshooters* and *Flats*.

The attendance at the Madison Square Theatre Professor Boyesen's dramatic comedienne, *Alpine Roses*, is still good.

The bottom has fallen out of *Confusion*, which is now being played at the Comedy Theatre to light houses. The piece is too frothy to hold out any length of time. Nevertheless, it furnishes a pleasant evening's entertainment.

At Tony Pastor's the patrons are regaled with a strong bill this week, including, besides a diversified olio, a lively Ethiopian sketch called *Uncle Eph's Dream* and including a panoramic illustration of an old-time Mississippi boat-race.

The Musical Mirror.



Orpheus and Eurydice, at the Bijou, is fast approaching its fourth representation, and there is no visible decrease in the nightly attendance. Preparations are rapidly going forward for the production of Offenbach's *La Vie Parisienne*, which recently had a successful revival in London.

The management report that Princess Ida is doing well at the Fifth Avenue, and they are content, apparently, to let well alone. There is no disguising the fact, nevertheless, that Gilbert and Sullivan's last work is a disappointment—even from Manager Stetson's point of view. If business tumbles too much to continue Princess Ida, the Ace of Clubs scenery will be hauled over from Boston and a Confusion company called in from the road to do the melodrama here.

The Merry War is such a go at the Casino that we are inclined to believe the management's announcement of the speedy production of *Falka* was but a ruse. At all events, *Falka* is indefinitely postponed, while *The Merry War* is to be kept on as long as the present business lasts.

Sunday evening the regular Casino concert was well patronized. Juch, Carreno and Giese contributed to the solo department, while Aronson's orchestra played popular selections. On the same evening the Markstein troupe gave a pleasing entertainment at the New Park, which was also well attended.

London News and Gossip.

(FROM AN OCCASIONAL CORRESPONDENT.)

SAVAGE CLUB.
LONDON, Feb. 25, 1884.
A hull in affairs dramatic of some three weeks' duration was broken yesterday evening by the production at the Avenue Theatre, Charing Cross, of the new comic opera, *Nell Gwynne*, composed by M. Robert Planquette, the author of *Les Cloches de Corneville* and *Rip Van Winkle*. It is in three acts, and the libretto has been written by H. B. Farnie. The Avenue Theatre was crowded by a brilliant and critical audience, who received the opera with every indication of delight and appreciation. Although inferior both in melody and dramatic treatment to either of the foregoing works, yet *Nell Gwynne* must be regarded as a clever work. It is vastly superior to the latest comedy of Sullivan and Gilbert, and is of a much higher order of merit than the average comic opera of the day. The fault of the plot is that it is too involved and that the heroine plays a part subsidiary to the main interest. There is no love-making so far as she is concerned, although the rest of the characters are making love to one another all the time. *Nell Gwynne* is merely a sort of *deus ex machina* in making the love affairs of other people right. No historical accuracy is claimed for the incidents forming the subject of the libretto, which is founded on certain escapades of those graceless favorites of Charles II., Rochester and Buckingham. Apart from its want of dramatic interest, the rôle of Nell Gwynne is a captivating one, and

it attracts Florence St. John a splendid opportunity of displaying her gifts as an accomplished vocalist and comedienne. In some respects it is the most attractive part she has yet played. The fine timbre of her voice, which partakes of three qualities, contralto, mezzo-soprano and soprano—is advantageously displayed in the delightfully melodious songs, "Only an Orange Girl," "The Kuck-Rando," "The Broken Cavalier" and "The Ball at Whitehall," all of which I am sure are destined to become universally popular. In the last named Miss St. John sang and danced a waltz and a pavane, in which M. Planquette has happily caught the spirit of the old comedienne. In the concluding scene, in which the composer has ably orchestrated the ancient melody, "Green Sleeves," she brought down the house. Miss Gilda Wat-wood also acted with much grace, and charmingly sang another delightful number, the "Song of the Clock," which will go far towards rivaling the famous bell song of *Les Cloches de Corneville*. Two excellent tenor parts are taken by Harry Waldman and Mr. Calmader. Mr. Dwyer has a good baritone part, and two extremely comic characters fall to the lot of Lionel Brough and Arthur Roberts. The period in which the opera is set admits of some picturesque costumes, which Mr. Henderson, with his usual managerial skill, has lavishly availed himself of. I am writing thus favorably of the piece because I feel sure it will take on your side.

All bygone actions for breach of promise are likely to be completely eclipsed by the one now on the carpet between Miss Fortescue, the fairy of the Savoy Theatre, and Lord Garmoye, eldest son of the ex-Lord Chancellor. After a good many rumors of a breach between the loving couple, which have no sooner been promulgated than contradicted, at length authoritative publicity has been given to the fact that the engagement is at an end. The ultra-fashionable organ, *The Morning Post*, was "requested" three days ago to announce the piteous dénouement to the billing and cooing whereby the hopes of the Peri of becoming a Peersess are forever blighted. Since then there has been no limit to the oracular utterances on the subject. The names of the counsel engaged have even been published, and it is said that the beauteous slighted one has actually refused an offer of £10,000 as compensation. As to the immediate causes which have led to the "breaking off," it is pretty generally believed that Lord Garmoye (as he is irreverently dubbed by his brother masters) has been dunned by the jewellers and haberdashers, who have supplied the presents he so lavishly bedecked his innamorata with. An application to Papa Cairns for the wherewithal to satisfy the demands of the trusting ones met with the judicial fiat that the betrothal must be quashed instantly. I don't think Lathario was grieved much thereat. At any rate he did not hesitate long before communicating his stern parent's decree to his whimsical lady-love. I have shrewdly suspected that he was getting tired of her long arms and "ambulant" ways, in spite of the fact that they have been seen together lately at the theatre more than ever. Only three weeks ago to-night they were together in a grand tier box at the new Prince's Theatre on the occasion of the opening of that handsome playhouse. Her giggling, forward, obtrusive and decidedly "bad-form" ways were observed by everybody. Another lady sat between Miss Fortescue and her *beau*, yet she kept plucking at his coat-sleeve, and leaning forward to whisper to him, and was continually pointing out various personages among the audience. I met his lordship during one of the *entr'actes*, in the luxurious smoking foyer, which is fitted up like a fern grove, and he seemed only too glad to be away from the very pronounced blandishments of the lady who deemed herself *in case* the future Lady Garmoye. *Sic transit*. She will, of course, get heavy damages. I only hope she has received some warm love-letters from his lordship; the reading of them in court will be very entertaining. I am, I confess, anxious to know how he first made overtures to her. Young as he is, it is by no means his first affair of the kind. He has before evinced a strong *péchant* for ladies of the footlights. He once came very near being horsewhipped.

Clement Scott has written an absurd article in his magazine, *The Theatre*, this month respecting first-night performances. He says: "Matters are coming to a crisis," and he opines with a curious contortion of reason that "everyone is more or less disgusted." Now, what do you suppose is the particular grievance that C. S. airs throughout the whole of his plaintive essay? Will you believe it? It is that sufficient homage is not paid by regular "first-nighters" to actors, managers and authors, and that their feelings are unnecessarily pained because there is a disposition to treat their work with levity. In order to rightly estimate the force of this complaint you must know that several times lately when pieces have been unmercifully cycled, notably in the case of Pinner's latest fiasco, *Low Water*, Clement Scott could see nothing to laugh at, on the contrary, to him the play was all that a true comic should be. Now, as I understand it, audiences go to theatres to be amused, and I don't think it comes within the province of a critic to dictate what particular kind of demeanour play-goers shall assume. Because Clement Scott never laughs, but deems it right and proper to assume the most critically dismal expression, is no reason that those who have paid for their seats in the expectation of being amused should restrain their risible faculties because the author unintentionally gives them more to laugh at than they expected.

When *Moths* was first performed and it was found that Hamilton, the adapter, disregardful of Ouida's scathing denunciations of his piracy, had boldly and literally transferred the dialogue from the pages of the novel to the play, he was loudly proclaimed in the theatre by one or two zealous partisans of the novelist and lovers of honest dealing, a thief. He never attempted to exculpate himself, but he pocketed the charge with his liver for "adaptation." He has now been convicted by the *Times* critic of having knowingly and wilfully suppressed the origin of his adaptation of Moser's play in *Our Regiment*. Hamilton has no claim to the term "author," a less euphonious epithet suits him better.

Augustus Harris gave two free shows simultaneously yesterday. At Drury Lane he entertained three thousand pauper children and a similar number at the Crystal Palace. Buns and oranges were provided, like the pantomimes, "free gratis, to nothing," the catables for the Drury Lane contingent being the outcome of the liberality of Messrs. Buzard and Co., confectioners, Holborn, while the refreshment caterers at the Palace, Messrs. Barratt and Co., generously provided the repast at the latter place.

I mention this last item, not on account of its novelty, for I have no doubt the same sort of generosity often takes place in connection with American shows, but as an instance of the positive death of interesting items knocking about just now. Hythebye, Augustus Harris is still giving ten performances a week of his panto, *Cinderella*. He has been giving twelve up to quite recently.

Peril will take the place of *Lords and Commons* on Saturday next, the 14th inst. This version of Sardou's play, which is by S. Rowe and B. S. Stephenson, has not been acted since its production in 1876. It is curious, in that, that a dramatic author should collaborate with two different writers in adapting the same play. I notice that the version of *Non Intimes* in which Mrs. Langtry is appearing at the present moment in America is by B. C. Stephenson and Clement Scott. Stephenson has worked on two versions—one for the *Baronets*, with Rowe, and the other for the *Jersey Lily*, with "Clemmy," as he is affectionately called on this side.

The only other change of any importance imminently pending is that at the Court, where *The Millionaire* is to be withdrawn ere many more nights have passed, in favor of the new play by Mr. Brander Matthews.

F. C. Burnand's travesty of *Claudian* at Toole's is announced for the 14th inst. The preliminary advertisements of the Princess have even been burlesqued, inasmuch as it has been stated that "several patent kinds of earthquakes having been tried, but not proving satisfactory, the production of 'Paw Claudian' is again postponed. It is expected that the earthquake will bring down the house." But now "the earthquake is found to be as perfect as ever it will be," and so the date is definitely fixed.

The next novelty should be at the Prince's Theatre. How very confusing the names of the Princess and the Prince are. It is difficult to make your John understand where you want him to drive to. People are asking "how long does Roger Bruce think that this theatre alone will draw." It is certainly a very luxurious and commodious house, but—the play's the thing. In my next I will send you a copy of a letter written by W. H. Griffiths—Bruce's man of business and secretary—to Charles Corlette. I haven't time to transcribe it for this mail. Corlette is going to play a round of his characters at a series of matinees at the Prince's in April. His repertoire is *My Awful Dad*, *The Liar*, *Cool as a Cucumber*, *Game of Speculation*, and *The Colonel*. I expect Corlette will be taking a trip to America when Charles Wyndham is back here.

Wilson Barrett is almost certain to accept Brooks and Dickson's offer to come to America. He has announced that he will play *Hamlet* after *Claudian*. So that looks as though he meant getting his hands in before leaving England. There is not a more ambitious man in England than Wilson Barrett; but his ambition is of a laudable kind. Only I wish successful actors and managers would admit sometimes that it is *J. S. D. or S.*—which is pretty much the same sort of thing.

CLUB-VIII.

The "Bozzes" in Domestic Drama.

The second daughter of Charles Dickens, signing as Marie Dickens, contributes to a recent number of a Boston weekly a sketch entitled "Charles Dickens with his Children." It presents the great novelist in a most interesting light as teaching his juvenile offspring the ins and outs of the drama and the practical working of the stage. For this the filial writer prepares us by the statement that her father had a peculiar tone of voice and a way of speaking for each of the children, who could tell, without being called by name, which was the one addressed. He had funny songs which he used to sing to them before they went to bed. One in particular, about an old man who caught cold and rheumatism while driving an omnibus, was a great favorite; and as it was accompanied by sneezes, coughs and funny gesticulations, it had to be sung over and over again before the small audience was satisfied.

When they grew older and were able to act little plays, it was the father himself who was teacher, manager and prompter to these intantile amateurs. He would teach the children their parts separately—teach them what to do and how to do it—acting himself for their edification. At one moment he would be the dragon in *Fortunio*, at the next one of the seven servants; then taking the part of a socky, played by the youngest child, a mere bairn, whose little legs had much difficulty in getting into the top-boots—until he had undertaken every part in the play.

These disclosures give us a great insight into the mind and methods of the novelist, his love of children, his study of their character and the dramatic bias which pervaded his whole career. A vein of the theatre runs through all his works, from the very beginning, which may be properly and preeminently marked as character novels.

There is a savor of the stage in the costume and deportment especially of the comic personages as Alfred Jingle, Dick Swiveler, Newman Noggs, Quilp and hosts of others. They present themselves to the reader as before the footlights and strike their attitudes and deliver their speeches as if acting a part.

A further statement of the daughter of Dickens confirms this view when she says: "As with his grown-up company of actors, so with his juvenile company, did his own earnestness and activity work upon them and affect each personally. How true is this of his whole-hearted manner in dealing with his fictitious characters and in stamping their personality upon the mind of the reader."

The Corinne Merriemakers will close in June for four weeks, and then open their Southern season at Oakland Garden, Boston. Corinne has been photographed with the 22-ounce dog presented to her by the Marquis of Lansdowne at Ottawa. The dog wears a diamond-studded collar presented by Lady Lansdowne.

Lizzie Harold, who has been suffering from severe nervous exhaustion since her illness in Boston three weeks ago, was unable to appear in Brooklyn on Saturday last, and has been ordered South for recuperation and rest. In three weeks she will commence an extended Spring tour, appearing in Philadelphia, Pittsburg, St. Louis, Chicago, and the Northwest.

The Giddy Gusher



(It, the Ball, the Arion Ball, Nothing about it is odd or small, As seen as a part of a show, Leaving (it) twenty-five or thirty, Without any words whatever to shock, Ake John Sullivan out to look, It's a woman who would take stock In the Madison Square Arion Ball That every year just beats 'em all.

Your Gusher is not particularly fond of such affairs, but she likes to see her fellow-creatures unbound, and the libereant bit of business she can view in a season is the Arion at the Garden. The Leiderkrans has the classic flavor of the singing society clinging to its beer; but the Arion is a huge free-and-easy from midnight till morning.

At the so-called French balls and the Fourteenth street aggregations of infamy one is pretty sure of never finding under a mask a really decent woman; but at the Arion you never know what lies behind the shrouding lace. It may be your pastor's wife or your washwoman's daughter, for both of 'em take that ball in.

Theatrical people delight in it. The dear old solid Dutch revel in it. It's the last chance before Lent for the pious folks, and they take advantage of it. The Leiderkrans leads up, but the fun culminates at the Arion; and so the Gusher did the Arion.

There are great developments on the floor, mighty disclosures in the boxes, and proceedings in the wine-room that discount Judas Iscariot; but the ladies' dressing-room is the fatal spot where more can be learned in a minute than outside in an hour. The little decoys that the sweet sex practice in public to entitle them to admiration are dropped in the dressing-room. There's more civility and etiquette up at the Bull's Head cattle-pens than you'll find among a crowd of women in the retiring-rooms at balls.

I struck the Arion when it was solid full—despairing women struggling for the holes in the hall in which to deposit their wraps; desperate women wrestling for an opportunity to look into a mirror, wild women seeking pins, insane women with final decorations to put on, mad women meeting accidents. Thank Heaven! the Gusher had no wraps, needed no pins, was thoroughly fixed before she left home; but she climbed upon a rickety chair and enjoyed the mob.

Here was a petite creature, swathed in black lace, a mild and meek little thing. A tall, scrawny woman in a green domino yanked out some traps from an inside pocket and spilled a whole box of powder Exora over her. "You nasty, good-for-nothing beast!" screamed the passive little maiden. The crowd surged as the two fairly blazed away at each other, and the powder was distributed liberally on a dozen or more costumes.

When the room was as full as it could hold, the door opened and, as the waves roll up on shore when a steamer passes, so the tide of humanity swept up against my richly chair as a four-hundred-pound woman surged in. Drained in Zingara costume, she held a tambourine above her head—there was no room anywhere else for it—and she struggled and stomped and reversed her engines, and backed and filled till she reached the mirror. Conversation aided her passage. All the fall-back that was in the crowd rewarded her efforts.

Then burst forth the pleasing comments of her own.

"What character is that?" cried one. "Daniel Lambert." "Sop fat." "Otomagazine." Suggested several voices. "What's the matter with you skinny things?" returned the huge woman sneeringly. "Don't be hazy. Anti-Fat," screamed a girl in a page's dress.

Anti-Fat pulled on a tremendous pair of white kid gloves. She had laid her tambourine on the base of the mirror for an instant, but in that instant the imp of mischief who had suggested the name of soap-fat poured a whole bottle of liquid rouge about the crimson and gold rim. The solid gypsy buttoned her last button, seized the tambourine, and passed both hands about the edge; then a shriek, and a blunder piece of business hasn't been seen since Marbeth murdered Duncan.

At this juncture my chair was wrecked, and I fled from the scene of carnage to the garden. The mist of pulverized soapstone hung over the dancers, and the festive Germans in character costumes monopolized the centre of the

place, "pivoting," as Ned Harrigan calls it, to their hearts' delight. There came a border of kaleidoscopic pedestrians, and then a border of bibulous boozers, and outside a fringe of amorous clingers and claspers. After 3 o'clock the principal diversion seemed to be to get a girl up under the rafters and make conspicuous love to her. On the Madison avenue side, up stairs, they boldly kissed and re-kissed each other till it became monotonous.

Bundles of black lace were the most interesting features of the evening. One of them contained Rose Coghlan, another the beautiful daughter of a prominent divine over in Brooklyn. Agnes Elliot was tied up in this fashion, and the famous Theresa Sturla, lately liberated in Chicago for the murder of Styles, was a moving mass of sombre drapery. How fond Gidhard is of that which is notorious! That heart so long beating for the Jersey Lily now throbs for La Sturla—so the best informed Chicagoans say.

There were lots of mysteries at the Arion, and it was touching to see that juvenile patriot, Larry Jerome, light like a June fly on the tender spot. He acted as showman during the evening, pointing out, describing and lecturing on the notabilities present, and the Gusher, the Gusher's twin sister and the veteran made it very lively for some very lively people. But who was the violet domino that every little while appeared on Abe Hummel's gallant arm? There was some lady in the place who every little while sneaked inside a violet satin domino and sneaked outside with Abe. I've been studying up the ways of that duodecimo edition of Ovid's Art of Love, and arrive at the conclusion that quantity has nothing to do with it. It's quality that succeeds. I heard a lady at the same ball make an unaccountable speech. She was contemplating Commissioner Hess, and she said: "There's something about Jacob Hess that always reminds me of Abe Hummel." Well, it must be the little mystery of the violet domino.

Then I'd like to inquire who the blonde piece of magnificence was, in company with Meredith Jenkins, of Baltimore. It was not the handsome actress, Marian Lewis, for that lady played in Storm-Beaten that night in Philadelphia. But, at all events, the verdict in every quarter was that his Southern highness had caught on to a marvellous pretty woman, and his friend Neville evidently shared the belief as well as the opinion that she was beauty enough for two. These two Baltimoreans finished the week and exhausted the resources of New York. Saturday night their two weary forms were seen over in Jersey, seeking the recuperative airs of their native month.

There was a good deal of fun in Robert Meares' box at the Fourth avenue end of the building, and there was much wine of a head-aching quality drunk in the one ornamented by Gould and Nathans. John O'Brien and his jolly wife went in for the same temperance movement. After all, it's your true philanthropist who tries to remove the cause of trouble by consuming it himself. I can't say that this is an unfeeling world when I see so many struggling to benefit their fellow-creatures by sacrificing themselves. The Arion Ball was full of these heroes, and fired by their laudable example your Gusher sallied in and put away so much Bummer Sec and Piper Head-sick that the Black Warrior down the bay was not such a gallant war as she was next day.

The insignificance of an initial letter in a name was never more apparent and belittling than in this burial business the other day up at the Cathedral. Up gets a solemn, dignified priest and says:

"We are assembled to pay tribute to that noble hero, Jerome J. Collins." It sounded as foolish as the Lakeside musing man's pet character, "George W. Simpson," and I expected the orator to go on and tell how Edith Montmorency Molligan leaned her head on his manly breast.

It is well enough for a woman who has tender recollections of her maiden name to tuck in her pa's initial, but it is vain to the successful nomenclature of a man to stick an initial between his Christian and surname, and it's awful dangerous to put a blamable letter up in front like a post to hitch the rest of it to. I've always meant to have a serious talk with T. Henry French about the way he treats himself. It's wicked. That H has held back Susan in life. I'm sure of it. She would have been as popular as her brother, Marc Antony, only for the middle initial. Just imagine one feeling any deference for the genius of William P. Shakespeare. It is a standing source of ridicule abroad, and the sooner we bring forth our children, and bury our dead, without initial letters, the sooner we will make a better showing in print and patter—at least that's the opinion of your

Holman's Opera troupe have reorganized as a comedy company, to play Bubbles. G. W. Brown is the manager, Fred Peel, advance agent, and the company is made up of Sallie Holman, Blanche Bradshaw, Adella Barker, J. T. Dalton, J. B. McAuliff, A. D. Holman, J. Hucklein and J. Bradshaw. George Holman is proprietor and Harriet Holman musical director. They opened in London, Canada, on Monday night.

Professional Doings.

—M. E. Curtis plays in the city next April.

—Nat Goodwin has not been well for several days.

—James Roach has gone to Boston for a few weeks.

—Margaret Mather will appear in New York next winter.

—La Belle Helene will be done after La Vie at the Bijou.

—The walls of the late Windsor Theatre are being taken down.

—The name of Harrigan and Hart's new play is Tribulations.

—E. S. Grant will play Pluto on the road in Orpheus and Eurydice.

—Isaac Rich, the Boston manager, has gone South for his health.

—Lillford Arthur has received an offer to go out as Bandmann's manager.

—Theodore Moss thinks that Lady Clare will run for ten weeks at least.

—Adolph Neudorff is adapting a play from the German for Harry and Fay.

—George Schiller has been engaged to play a leading comedy part in La Vie.

—Dion Doucicault plays in The Shaughraun at the New Park Theatre next week.

—Maude Stuart is in Indianapolis. She is being treated for a disease of the eyes.

—A snap company, with Henry Ainsley as star, has been playing Fedora out West.

—Mrs. Mary Stuart and Tiny Arnold have been engaged to play in Guter's D. A. M.

—Buffalo Bill opens at the Driving Park, Chicago, with his Wild West show on May 18.

—Cyril Elton and J. W. Hilton have been engaged by Bandmann for his forthcoming tour.

—D. H. Fitzpatrick and Lulu Delmay have joined the American Flats company at Chicago.

—Mollie Power arrived in the city on Monday from Chicago. She joins the Bijou company.

—Charles T. Van Sicken has been appointed advance agent of Tony Pastor's company.

—The Callender Minstrels leave for Europe at the conclusion of their Baltimore engagement.

—Uncle Sam, the new opera produced by the Webster Opera company, is pronounced a failure.

—Billie Barlow, Ida Mülle and Pauline Hall have signed with Miles and Barton for next season.

—Bessie Bernard, a literary woman, has been made advance agent of the Rose Eytling company.

—Hughes Dougherty, the old-time minstrel, joins Barlow and Wilson's Minstrels on March 4.

—The Madison Square offices are again being altered, additional private rooms being provided.

—J. H. Ryley and Madeleine Lucette will probably head an opera company of their own next season.

—Edwin F. Mayo has rejoined his father's company and is playing Major Royston in Davy Crockett.

—S. P. Norman left on Tuesday night to join the surviving Tourist company. He will play two parts.

—Goldmark and Englander presented their opera "Ye at Thalia" on Tuesday night to a packed house.

—Emily Bigelow has left Barney McAuley's company, having married a non-professional. Nellie Pierce has taken her place.

—C. A. Chizzola will manage Ristori for Brooks and Dickson next season. At present he is representing the firm in England.

—There are three companies on the road playing Peck's Bad Boy. William H. Harris, of Boston, holds the rights for the East.

—The young violinist, George Lehman, will give a concert at Steinway Hall next Friday evening, assisted by a number of vocalists.

—Wallace McCree has been withdrawn from the cast of the Princess Ida. The reason alleged was premeditated "indisposition."

—Press and management have complimented Charles Frew on his performance of the Doctor in Confusion. His make-up is unique.

—It is said that Kate Castillon has abandoned all idea of an Australian trip, and will continue indefinitely with the Surprize Party.

—Harry Eytling was bounced from M. B. Curtis's company lately. The reason for the discharge, Mr. Curtis states, was mischievous making.

—The Iron Master is the English title given to Mrs. William Henderson's adaptation of Le Maître des Forges. It has been favorably received.

—J. J. Rosenthal, formerly press agent of Havlin's Theatre, Cincinnati, has been engaged by Manager Collins as advance agent for Fred Ward.

—J. B. Dorman is doing the advance work for the Young Mrs. Winthrop party in the absence of Frank Farrell, who is reported to be ill in Louisville.

—Clara Morris contemplates an early professional visit to England. Frank L. Goodwin and W. O. Wheeler will accompany her as manager and assistant.

—Owing to the success which has attended W. H. Lytell's season in Winnipeg, the management has engaged him for an extra week, making five weeks in all.

—While playing in Columbus, O., last week, a society woman, Sarah Manypenny, supported Lawrence Barrett in Francesca da Rimini, Richelieu and Julius Cesar.

—Corra Tanner is resting, during which time Mary Beebe, late of the Boston Ideal, plays Princess Ida. Miss Beebe will go on the road with No. 3 company.

—The wife of W. O. Wheeler, of the Clara Morris company, presented him with a little girl last week. Frank Goodwin proposed for her hand on hearing of the event.

—A well-known theatrical hotel was the scene recently of a poker party which lasted from midnight until five p. m. the following day. The cigars and refreshments amounted to \$112.

—There is no fun on the Bristol company on the road now. Rice had only a royalty interest in them for the use of his name. The much talked of San Francisco date will not be filled.

—Gus Frohman calls for Europe on Saturday to look after the International Theatre in London.

—James Allison, the Australian manager, is in New Orleans at the Mardi-Gras festival this week.

—Since the production of Lady Clare, it is said, the Hutchinsons have received three offers for next season.

—Fred E. Bond, who has been doing good work with Sol Smith Russell, has been engaged by Daly for next season.

—Louis Weinshank has resigned the managerial reins of the Eden Museum. He was to sail for France yesterday.

—James Williams, brother of Gus, "One of the Finest," has left the Union Square bar to start on his own account.

—The next production at the New Park Theatre will be a play from the French entitled A Daughter's Sacrifice.

—Joseph Frankau has completed a one-act farce, which Mr. Sinton will play before Confusion in the No. 3 company.

—J. B. Morgan is playing heavily with M. B. Curtis in place of T. G. Campbell, who left the company at Beloit, Wis.

—Charles Dungan has been engaged by Miles and Barton to sing one of the principal parts in La Vie. Rehearsals began yesterday.

—Dan Harbin has finished his engagement with Edwin Booth. He will shortly go on the road under the management of Spader and Gale.

—Tony Pastor's travelling company comprises thirty-five people. He goes on the road earlier this season than usual and travels far West.

—Messrs. Stevens and Murtha have reconstructed the stairways leading to the balcony of the New Park Theatre, making them two feet wider.

—John A. Forepaugh, the well known manager of the Forepaugh circus, was one of the prominent Philadelphians in attendance at the Arion ball.

—The Villas played all of last week at the Buckingham Theatre, Louisville. At short notice they filled a date that had been lost in the rising waters.

—The Madison Square attractions are booked for nearly two years at the Boston Park Theatre. This does not look like a new M. S. Theatre in Boston.

—The benefit which George S. Knight gave in aid of the flood sufferers last week realized \$624. Fred. Ward donated half the receipts of four of his performances.

—John A. Stevens' new play, which will be produced at the New Park Theatre on March 24, has been christened A Daughter's Sacrifice. Mr. Stevens is now engaging the company to appear in it.

—Owing to the unfavorable criticisms of The Rajah performances, strict rehearsals are being enforced by the Madison Square management, Dan Frohman attending those at the home theatre.

—It is becoming fashionable nowadays to engage ladies in the business department of combinations. Miss Ober, of the Boston Ideal, has appointed her sister business manager of that company.

—Recently at the Thalia Theatre Jennie Reiffarth was engaged to play Queen Elizabeth in German with Magda Irchik. It is a long and difficult rôle, but in two days Miss Reiffarth mastered it.

—Frank A. Heywood started out on Tuesday night to arrange Richard Foote's tour. Marston and Miller, managers of the Empire State circuit, will play Mr. Foote for two weeks in the larger towns of Western New York.

—Mr. and Mrs. Dan Morris-Sullivan, playing Shiel-Agar, while not setting any of the trans-Mississippi towns ablaze with enthusiasm, have created a decidedly favorable impression wherever they have appeared. They will be seen in New York before the close of the season.

—Charles Stevenson has taken the theatre ticket speculator nuisance by the horns since he has become one of the managers of the Third Avenue Theatre. He has had himself appointed a deputy sheriff, and personally drives away speculators from in front of his house.

—R. C. Campbell, business manager of the Callender Minstrels, has been obliged to decline an offer to represent Gustave and Charles Frohman's interests at the International Theatre, London, on account of a prior engagement with W. W. Cole, the circus man, who refused to release him.

—Manager Ford is reported to have disbanded his opera company through not being permitted to go on with The Bigger Student. The company was to have appeared this week in Pittsburgh, but Charlotte Thompson is filling the date with Nell Gwynne and Sea of Ice. Miss Thompson thus plays two consecutive weeks in that city.

—C. B. Palmer's Vacation company, with a number of Dalys and Lizzie Delmas as the stars, is having flattering success in its New England travels. Numerous return engagements have been played, while in Danbury, Ct., last week, for a third visit, over \$200 worth of tickets were sold before a show was posted.

—At last Colonel McCaull has effectively restrained Ford from producing The Bigger Student. Speaking to a Minstrel man, Col. McCaull said: "No matter what the expense is, or what opera is played, I will protect all the rights I have, and if every manager was as determined as I am, there would be no more piracy."

—Edward L. Bloom is engaged as the manager of the Queen's Evidence company just organized by Harry Jackson, Jr. The opening will take place in Philadelphia, March 3. Queen's Evidence is a strong melodrama by Pettit, first named A Free Pardon. It was played at the Old Bowery shortly before that house was renamed the Thalia and converted to the uses of the Teutons.

—John G. Magle, the Hanlons' manager, is in the city. His company opened at the Philadelphia Arch on Monday night to over \$200. Mr. Magle says this is by far the best season the Hanlons have ever had. The only streak of bad luck encountered was on the trip from New Orleans to Baltimore. Their fame had not preceded them in the Atlantic and Gulf cities; but the way has been paved for a harvest in the future. The company opens in the Metropolis, at the People's, next Monday night for two weeks, and then pays a visit to the Hub. Several weeks will be taken up with a New England tour.

—James R. Adams will return to the theatre this spring, resuming his rôle of Pina, the Clown. Next season he will receive the largest salary paid any Pantomime to the country.

—The management of the Bijou Theatre have received from the Avenue Theatre, London, photos and models for La Vie. The costumes will be furnished from designs made here.

—Richard Fosse opens at Ft. Plain, N. Y., March 3. G. W. Maize, formerly stage manager of Wood's Museum, Philadelphia, has been engaged for that position with the company.

—Frank Small's new paper, the Sunday Record, published at Atlanta, Ga., is a bright, readable sheet, carefully edited and handsomely printed. Its tone is pronouncedly Southern.

—Although Harry Woods plays a small character part—the Jew peddler—in A Trip to Africa, produced last Thursday at the Boston Bijou, every newspaper in the city highly commends his acting.

—The cheap opera venture as the Twenty-third Street Theatre has been abandoned. Patience was to have been given on Monday night, but certain crowds prevailed and the doors were not opened.

—First-class attractions are wanted for Philo's Opera House, Houston, Tex., for the first week in May. The Inter-State Drift and Encampment takes place at that time, and 10,000 visitors are expected.

—I. N. Baum, who plays the leading part in Only a Woman's Heart, while playing recently at Ticonderoga was presented with the beautiful trotting horse, Mack Belle, by the Driving Association at that place.

—Only a Woman's Heart made such a hit in Detroit that the manager has closed for a return engagement in three weeks. Although the company came between Irving and Fanny Davenport their business was very far a.

—Bandmann is forming a legitimate company to go out West, opening in Chicago March 23; thence to St. Paul, Minneapolis and out to San Francisco. It is over four years since Bandmann appeared in this country.

—Hereafter the title, Happy Cal Wagner's, will be dropped by the minstrel party who are bearing that name, and E. G. Wagner's Consolidated Empire Minstrels be substituted. Five new people have been recently added to the troupe.

—William Edwards has assumed the business management of Frohman's Flying Dutchman company, in place of George S. Knight, deceased. The route of the company, like many others, has been changed on account of the Ohio floods.

—Boudcault closes at Washington April 2, and leaves San Francisco by the April steamer for Australia, opening about May 15. He will play for ten weeks, returning here in August, to begin in September his season of 1894-5.

—The benefit given the flood sufferers at the Grand Opera House, Cincinnati, on the 27th, with Young Mrs. Winthrop as the attraction, netted \$264, which was immediately transferred to the Relief Committee.

—Should Mrs. Langtry go to Australia, she will close her American tour in San Francisco on June 18, and open in Melbourne early in August, playing two weeks in that city and Sydney. From Australia she will go to India, enroute to England.

—Through an error last week it was stated that Grace Bonnie had substituted Clara Morris on several occasions. It was Miss Bonny Bond whose place the first-mentioned lady filled, as the American girl, in Madia. Since the beginning of the season the star has only missed one night.

—Rip Van Winkle, in Pennsylvania Dutch, was produced by amateurs at the Alhambra (Pa.) Academy of Music on Monday night. E. H. Ranch, a Munich Church officer, was the translator. Two seasons ago he translated Pinocchio into the same tongue. It was presented with great success.

—Frank May's play, Herodias, will be first presented at Hammer's Theatre, Chicago, May 24. The company and costumes will be new, and the cast as good as money can procure. Of the company, Laura Don, Harold Hocking and Oona Everett are due for engagement. Sheridan Corby's return "So far as compensation is concerned, Dory Crockett has recorded any former season by twenty-five per cent."

—In "Atlas the Libyan," from D. Appleton and Co., we have a new historical romance, presenting in the principal characters an admirable study of character in the Puritan Church, which will command the attention of all who are interested in the present state of humanity. The plan is well laid, supported with excellent method and vividly exhibiting the phases of the era in which situated an ecclesiastical hero who holds his position with such steadfastness and dramatic fervor as cannot fail to command the admiration and sympathy of all readers.

—George Farrow, of the Clara Morris company, was called home suddenly last week by the death of his wife. Although she had been on invalid for the past twelve years her death was not expected so early. She had been on the stage for some time prior to her marriage, but domestic cares and her withdrawal from professional life. She left a daughter, who is graduating at the normal school, Boston, Mass. Owing to the long journey from the West, Mr. Farrow was late for the funeral. As Clara Morris' own claims in three weeks it is probable that he will reject the company.

—As good digestion waits on appetite, and on good food is essential to appetite, we are concerned to all professionals who would cultivate health as a prime element of success, to this new book of "Hygienic Cooking" by Susanah W. Dudge, published in very attractive form by Fowler and Wells, 753 Broadway. It contains a great variety of directions for the household diet, accompanied with sound advice as to their preparation and use; it will be found a powerful auxiliary in the preparation of desirable commodities for the table.

—Charles Barnard, one of the editors of the Century magazine, has hit upon a new idea. He has written the books for several comic operas and the music has been supplied by such excellent composers as Alfred Collins, Frank Howson and Dr. Pearce. These works are intended for performance by children or by professional adults for the entertainment of children. There are no extraneous details, these pieces, which are humorous and refined, should fill a neglected field. They are to be had on royalty from the author and owner.

Edwin Booth began his second engagement of the season at the Globe Theatre in Hamlet, 19th, following as King Lear, Iago, Bertuccio and Jacobeth, and re-opening Hamlet at the Saturday matinee. His annual

Margaret Mather's only new personation of the week in *The Merchant*, and her Julia was an exceedingly creditable one, being painstaking and successful. The flustering way that she has in the character of Julia and Fannie, in the more girlish phases, is charming. Her *Myrtle* was a very good one, and her *Julia* and *Fannie*, her *Russell* and *Juliet* were repetitions, each to large houses, an immense audience growing for her farwell appearance as the latter character, a people would have been turned away by hundreds if it were not for the fact that she is in the season, in which such a large audience sale of tickets is made. It follows, in which *Louie XI.* and *The Belle's Strategy* will be given Monday. *The Belle* and *The Belle's Strategy* Tuesday, *Much Ado About Nothing* Wednesday and *The Merchant of Venice* on Friday, with the other plays not yet announced. The season will close the week, naturally, is for the *Much Ado About Nothing* nights, which are expected to be red-letter ones.

[illegible]

Verity called last week at the Howard Athenaeum followed this week by Light's of London.

...the street gunner in Boston, stood by, surprised to learn his son had been over so long. "I was in the hospital for a long time," he said, "and I was surprised to learn that I was still alive." The street gunner in Boston, standing by, surprised to learn his son had been over so long. "I was in the hospital for a long time," he said, "and I was surprised to learn that I was still alive."

[illegible]

the door so no one can get out." Eugene Pappenhime is stepping at Tremont House—the Bull's widow has returned to Cambridge from New York, in better health and more comfortable than when she left. The Boston Museum is called Bonnie Scotland, a sort of variety "hot Scotch" possibly—Lizzie Fletcher with McKee Rankin's co. is the widow of the late Harry Crisp—Manager J. M. Hill leaves Boston feeling very happy at the result of Margaret Mathers' second season. During the summer of 1891, a riot, which occurred at the Park last season, and in which she played against Mary Anderson at the Boston, and appeared as Juliet for three weeks, something unheard of before in Boston theatrical annals, she was emceed with successful, both in the theatre and in the street. She has appeared in the Boston Theatre on a majority of occasions, against the greatest American actor at the Globe, and against the advance sale of seats for the greatest English actor, and doing

I was ushered into the basement room, fitted with a desk, a bed, and bills and pictures of Miss Mather every character. I expressed some surprise at having to "come down" on seeing the manager, and after he bland Chicago smile and truly pleasant pun, he told me that he was the only one who did not like to speculate. The former asked the latter to go into an investment, saying that the profits were sure and would be enormous. "There is no risk at all," he said, "because I am on the ground floor, and know all about it." He then introduced me to a man who was to help me meet his friend, who was looking, seedy and discouraged, and who told him he had lost all by an unlucky speculation. "The one you wanted me to go to!" said the other. "Yes." "But I thought you told me you were on the ground floor," he knew all about it. "I was right," he thought I had. The former said there was a fellow in the basement." Mr. Hill, it is hardly necessary to

BALTIMORE.

Ford's Opera House (J. T. Ford, proprietor): J. Scanlan sang "Peek-a-Boo" and a few of his other songs to fair audiences during the week just closed, a met with considerable favor. It is a mistake, however, to expect much domestic work from him. He is

Ford's Opera House (J. T. Ford, proprietor): J. Scanlan sang "Peek-a-Boo" and a few of his other songs to fair audiences during the week just closed, a met with considerable favor. It is a mistake, however, to expect much dramatic work from him. He is

Julien Craxt, next week, Jananchoh.

Academy of Music (S. W. Fort, manager): L. week's engagement was a very pleasant one both to the company and the public. Tomorrow's new, given the chance they will be greatly surprised. The Academy has made more of the title role than any one we have yet seen in the part. Ben Maginary's Elbert Ruy does not suffer by comparison with his predecessors. Mr. and Mrs. Walnut repeated their success of last week. The great crowd that attended the performance of the Opera to open on Friday night in The Harbor of the city. Carmen will be given at the Saturday night and repeat on Saturday night. Next week, Excelsior.

Front Street Theatre (Dan A. Kelly, manager): E. Bryant and Henry's success will give a return engagement. The company will be given a new production of F. Brown, comedian; Bryant and Henry, musical comedy. French Twin Lovers, duet; the Weavers, in short; Fletcher Trill, roller-skate experts; Deacony and

ST. LOUIS.

Olympic Theatre (Charles A. Spaulding, manager).—The week of Madison opera has been more successful than was Mr. Abbey's. Gerster's performance here as well attended and Patti's crowded. Gerster appeared in "La Traviata," "Fidelio" and "Mefisto." On Thursday night in two acts of Rigoletto, Patti appearing in two acts of Lucia, there being about \$900 in the house. On Tuesday night Patti appeared in "Violetta" in La Traviata to a large house. During the week of opera, Friday evening was devoted to a concert by the orchestra and chorus. On Saturday night Patti sang four songs. The program on Saturday night included "Elvira in Armani," Barry and Vay.

Grand Opera House (J. W. Norton, manager). Lawrence Barrett's engagement was the largest he played in St. Louis. After Monday night stand room was unobtainable. He appeared four even-
ing and the following Saturday matinee on Lafayette in France and at the Grand Opera House, and is booked to-night at the Grand Opera House.
Hummel, McColl (Chicago). Student co. eighth grade.
Fogel, Thos. (Chicago). Poet.
The boys did a fair business during the last week of its run. The house picked up considerably in the closing representations.
Barthley Campbell's White Slave, 15th.
People's Theatre (W. C. Mitchell, manager).

Mention: John Moloney, assistant treasurer at the People's, had a big benefit *rol*, and deserved it. —Dave Reid, the critic of the *Post-Dispatch*, figures out Magson's share for the week at \$1,000. It is based upon Magson's fancy statements of the salaries he pays his writers. —The *Post-Dispatch* and *Kennedy* are here in the name of The White Slave.

"Storm-Beaten" was presented at the Opera House and drew full houses throughout the week. But little can be said in favor of the dramatic features of the piece. The novel, "God and Man," from which it was adapted, was noted for story pictures and a few

the *Three Males of Forges*.
The play is set in a room, shared at the Chestnut in the
Puritan Ward, a Professional Beauty and Free-Press in the
over named. Naught but the "heretic" system has
saved the engagement from total failure. Indeed, the
prominence of the theatre only warrants giving more
than a one-line notice. Miss Maudslayi is for
the most part, a very good, but largely a very
weak. With a single exception the supporting cast is
unusually weak. A Professional Beauty, which had its
first representation here on Friday night, a from the
pen of Mrs. J. C. Ver Planck. The scene is laid in the
city of London, and the plot is a very simple one.
The machinery is so simple that the Prince of Wales
who endeavours to effect her downfall. The dialogue is
merely a re-hash of matter found in the London
social press, and every rule of good breeding is violated.
The play is not only "business", as one of our local
critics has said, but it is a very good one. The
having been transferred from the Opera House, with

The New Central presents Pat Rooney and his variety co. as the current attraction.

Sam and Sorrow was produced at the Bijou on Saturday and is a well filled house. Carncross introduces a bulesque this week entitled Scenes at the Broad Street

Items: George H. Baker, it is said, has offered to write a play for Nat Goodwin, to be called Carbuncle or, Painful Success.—Langtry comes to the Opera

He says his first appearance in public was made briefly in the *Harvard Lampoon* in 1932. He has since been a regular contributor. As Stetson has learned the Arch Street Crier House Slater Smith will not be able to produce his new drama, as originally intended. It will therefore be delayed over until the Summer. Of the members of McCaughey's group, the only one who has not been a member of the established favorites. They are Miss Winston, Miss Carson and Frank Wilson. With Jeannie Winstontot efforts we can find no cause for complaint; she is always clever, and also exhibits earnestness and interest in her work. Miss Carson is a very attractive young face and a voice which pleases all who hear it, seems to forget that these are but half the requisites of complete success. An expressive countenance and mobile features are hers. Frank Wilson is a very capable actor, and of art (not dramatic), is more to be admired than for his process of make-up which conveys the idea of "impersonation." Mr. Wilson, comes in for a word also. He comes to be excruciatingly funny, and has but to open his mouth

Charles Wyndham and his excellent co., concludes a very successful season of four weeks at Hoadly Theatre. The performances have drawn the best of the audience, a long line of boxes being in this way the theatre door every evening. In this respect Wyndham Co. is like the opera and Irving, and possibly one or two of the best native attractions. "Carri-folks" turn out in force. Not because it is particularly fashionable, but the more intelligent and refined people the more they recognise the merit and artistic worth of such a combination of talent as is contained in the cast of the Irving and Wyndham. So the Black and Wyndham and Hoadly are a comedy.

McCall's Opera Co. have presented The Beggar's Opera for two weeks at the Grand, in first-rate human comedy. The immense popularity of the piece has enabled the artists engaged received much credit for their performance. The co., returns the week of March; for a supplement season. This week Clara Morris, supported by time-tested Leveck and a superb dramatic co., will appear in the new comedy, *My Darling Clementine*. The piece is on nights when Miss Morris does not play, will be *Take-off-Leave Man*.

Haverly's Mastodon Minstrels have done fairly well at Haverly's Theatre, but not by any means as well as they did at the Grand. Their new piece, *My Darling Clementine*, is a very good thing, but it is not so good as the *My Darling Clementine* which Walter Bentley in the leading role, supported by a superb dramatic co., will commence a fortnight or so later.

Daene's Variety troupe did a good week's business at the Olympics, and appear at the Lyceum this week. Harry Watson's Comedy co. appear in a farce called Winkles at the Olympic this week.

Items: The Mapleson benefit for the Ohio sufferers, of which I wrote two weeks ago, is causing much interest among the colored in the eastern press. It appears that up to date not a cent has found its way from that benefit to any bonded town. Three weeks ago taken in. Where is it? is a question that a number of people in distress are asking. Is it possible horrible thought—that Patti and Terster were paid for their widely advertised "statuesque" services.

Mr. N. B. Johnson is in the city preparing the play for Patti. Mr. N. Johnson, of the Boston Theatre.

The Fourth *Spens Festival*, which terminated 29th, with the performance of *Martha at Mass*. Hail the cast including Semblich, Sculchi, Stagno, and Del Puente; can scarcely be classed as a financial success by the most sanguine music-mad Furukogiton. It is very questionable

ably nightily entertained during the engagement which closed July. Ada Hyatt, in the role of Mrs. Dick Christy, appeared to advantage, and W. H. Gillette, in the character of the friendly lawyer, Master and Grace, the current week's cards, in a round of comedy, followed, March 1, by J. K. Emmet.

That pre-eminent bad actor, Lumo Davis, in Alvin Joslin, managed to attract a fair attendance during his week's stay at the People's Theatre. Davis, on several occasions, was called out by the press for his over-the-top ranting, and, only desisted when informed that a repetition would entail personal chastisement. The star, without that wisdom which characterizes him, has evidently not comprehended his chance for personal popularity by his selection of a brilliantly artistic support. This week, the Trust Company followed, March 8, and the comedy, *Tru*, by Harry Miner's Comedy Troupe came.

Despite its lack of novelty, Komany Kosy presented

Mr. Havin, who writes "Sankey could close an American tour," says that the troupe has been engaged by Buckley and Weston and Hanson in their respective specialties, the troupe is decidedly well throughout, and the performance furnished is better adapted to common night stands than for the city's stay in Cincinnati. Rosenthal, Lee, which are the two brothers were conspicuously distinguished, failed to make much impression upon the audience. Magnets are billed for current week, and will be successful according March by Mr. and Mrs. George S. Knight it is Max Linderman.

Items: Like Rosenthal, until recently connected with the company in the capacity of press agent, he has been engaged by Manager John Collins to do the same advance work for Fred Ward. In the absence of Francis Farrell, who is reported seriously ill in Louisville, J. P. Dorman, of the Frohman Brothers' staff, has been delegated to attend to the press work in behalf of the company. Walter B. White, who was sent to New York returned from New York last—A Florida girl, with

BROOKLYN.

Havey's Theatre (William A. McConnell, manager). Wanted, A Partner, did not lack an audience last night. The play went through with a burrah, and humor was indulged in its richest bent. There were people turned out in the hundreds.

Grand Opera House (Khanjian and Morris, managers). The Deuce of Hearts played to a good house at the Grand Monday night and proves a winning card. It is a pleasing and meretricious comedy, and the audience play with a connected plot. The leading man played more thoroughly disguised himself or developed the spirit of fun than as Zerrubabbel Bubble. It was written to fit him as a star comedian, however, and the characters had a chance to make up the humor of the play. The play was a success, and the humorists, too, and did so. Said manager Clark S. Sauer: "We were a little afraid to try the city, but now we

Haverly's Theatre (William A. McConnell, manager) Wanted, A Partner, did not lack an audience last night. The play went through with a hurrah, and humor was indulged to its highest bent. There were people turned away. Next week, Mrs. Langtry.

Next week the new play, *Truth*, by New Park Theatre (Colonel W. E. Sun, manager) will be produced in a large house at Park last night. It was produced by the same company as *Letty* and the same cast, which Lewis Morrison and Caroline Hill did some excellent acting. Every one was excellent, and the scene was applauded. Six, in fact, were the actors, when the audience found time to stop laughing. I believe George Morrison was the best, and that he had a hand in his excellent merry-making. The "black is so white" was there in the life, as was the pug dog.

Items: It is understood Confusion will be played next week at the Park Theatre. Col. Sun secured *you* for the three new plays by his collection at the theatre here. The fire has been put out. The new play, *Truth*, will be at the Florence matinee Saturday. William Morrison weighs 300 pounds, but Col. Morris can go him twenty nine better. William A. McConnell gave pictures of George Washington to his patrons on the 2d.

CLEVELAND.

Euclid Avenue H. C. Hanna, manager; L. Banks was played in a tight business. The play compares favorably with other successes by the same author. The scenery was the finest ever shown in this stage, worked with noticeable exactness. Power of Music looked for this week, Strangers of Paris follows Mar-

Academy of Music (John A. Elder, manager); The Painter's Wife was admirably presented by Harry and Emily Rigel at the head of a strong cast. The company included Fred and Fern and The Irish Musician. Reilly, Nantz and L. A. ...

Kuclid Avenue (H. C. Hanna, manager). In the play was played in a light business. The play compares favorably with other successes by the same author. The scenery was the finest ever shown on this stage, and worked with noticeable exactness. Power of M.

Manager Lott gave \$100 to the relief of the flood sufferers, this being the entire profits from his caterment last week at Caw Hall. This from a man who lost his leg by fire, not two months ago, should reach more than a passing notice.—Drew's Dime Museum giving first-class attractions.

all one-night stands - and much better than last time. Advance sale for Silver is large.

NEWSTEIN.
Lai Wagner's New Center, 6th, to a \$300 house. Performance scheduled. Lai Wagner was discharged by Mr. Brown in Montgomery.

DINENINGROOM.
Clifford's tipper House (P. P. Clifford, manager). Flora Moore's Bunch of Keys was presented, the first good house, notwithstanding the rainy weather. The audience enjoyed by all. The Silver King appeared.

port was above the average of travelling cost. Messrs. J. F. Brign, James Vincent and Frank H. Guyton should also be specially mentioned.

are well liked here. Manager Mortimer reports it as the first poor business of the season. Rose Eytling, 15th, in Felicia. The play was poorly rendered, and the few who composed the audience were very much disappointed. Heywood's Mastodons, 15th, to fair home. A Friendly Tip is booked for 15th.

OAKLAND. Feb. 18.
People's Theatre (F. W. Bert, proprietor): Last week was the second and most successful week of Tour of the World in Eighty Days, with Davies, the ventriloquist.

LEADVILLE.
Tabor Opera House. J. H. Cragg, manager: Phoebe McAllister came 7th, 8th and 9th to medium business, with a medium cut, opening in January and followed by Romeo and Juliet and Rosalind. Miss McAllister did not give satisfaction. A number of citizens proposed a benefit for her, 10th, when she appeared in Fanchon, the Cricket, to only a \$200 house. It is sincerely hoped she will have better success through Montana, whether she intends going. Corinne and

LEADVILLE.
 Taber Opera House (J. H. Cragg, manager): Phon
 McAllister came 7th, 8th and 9th, to medium business,
 with a medium c.o., opening in Ingomar, and followed
 by Romeo and Juliet and Rosedale. Miss McAllister

Snorey Range Klacis: Erba Robeson is now Mrs. Walter Wayne in domestic life, having been married in 1906. Her husband is a member of the local lodge of the Moose. Mrs. Klacis is a member of the Epworth League. Her husband is a member of the Epworth League. Her husband is a member of the Epworth League.

room, and while busy the star overlooked two airmail rings in her room, and a letter to mine host Kendrick of the Clarendon Hotel, failed to turn them up. Miss McAllister discharged her advance agent, Edwin Brink here, and sent her programmer ahead. Brink is still here and on the brink of despair.—Your correspondent

CONCERTICUT.
NEW HAVEN.
Carli's Opera House (P. R. Carli, manager): *Confession*, preceded by *Old Love-Letters*, was presented by John Weston's co. to excellent houses 18th and 19th. Considering that this was their first presentation of the entertaining farce, it was well received. Messrs. Frank Mordaunt, Charles Frew, John E. Ance, Louis Morrison, Florence Gerard and Caroline Hill deserve special mention for their clever interpretations. The others were fair, excepting Herbert Kelcey, who, as Mortimer

NEW HAVEN.
Carl's Opera House (P. R. Carl, manager): Confusion, preceded by Old Love-Letters, was presented by John Stetson's co. in excellent houses 18th and 19th.

New Haven Opera House (Max Figman, manager)
C. H. Palmer's Danites co. played to light houses 19
and 10th. The organization is a good one. Lizzie M.
Ulmer in '99 gave two performances to fair business in
Carroll, though a frequent visitor, is always welcome
here.

It took The new opera co., organized here is under the aegis. It will render the popular opera and enterprises fifty people. John Steinbeck threatened to Press Bridge unless the latter withdrew the name Confusion from his lists. It was changed to Blomquist. Manager Sherlock, who managed the recent career left for his home in Virginia. Rumors of pocket money the venture. A preliminary meeting took place on the formation of an Elk lodge was held last Sunday. Western shows are scarcely more deplorable than the Eastern kind of amateur entertainments given for the relief.

more in East Lynne with, and Thorne with, to only a business. Unpleasant weather. The co. is a good one. At the close of the second act of Thorne, Miss St. more and her leading man, J. W. Lanerger, were called before the curtain.

SOUTH NORWALK.
Music Hall (H. M. Knapp, manager). Lytton Sotho and co. with to small run of business. Lizzie May Turner's agents to fair house, considering weather. The Opera at the Chestnut Street Theatre, Philadelphia, is open in April, in their new play entitled "Mad's Girl." E. J. Searle, of the Philadelphia Academy, Tuesday.

NORWALK.
Opera House (Fred Mitchell, manager). Said to Troubadours with to fair business. George H. Adams Humphrey Dumpty co. with to fair business. Canary's American Four and to good receipt but did not give their usual satisfaction, owing to

1
 2
 3
 4
 5
 6
 7
 8
 9
 10
 11
 12
 13
 14
 15
 16
 17
 18
 19
 20
 21
 22
 23
 24
 25
 26
 27
 28
 29
 30
 31
 32
 33
 34
 35
 36
 37
 38
 39
 40
 41
 42
 43
 44
 45
 46
 47
 48
 49
 50
 51
 52
 53
 54
 55
 56
 57
 58
 59
 60
 61
 62
 63
 64
 65
 66
 67
 68
 69
 70
 71
 72
 73
 74
 75
 76
 77
 78
 79
 80
 81
 82
 83
 84
 85
 86
 87
 88
 89
 90
 91
 92
 93
 94
 95
 96
 97
 98
 99
 100
 101
 102
 103
 104
 105
 106
 107
 108
 109
 110
 111
 112
 113
 114
 115
 116
 117
 118
 119
 120
 121
 122
 123
 124
 125
 126
 127
 128
 129
 130
 131
 132
 133
 134
 135
 136
 137
 138
 139
 140
 141
 142
 143
 144
 145
 146
 147
 148
 149
 150
 151
 152
 153
 154
 155
 156
 157
 158
 159
 160
 161
 162
 163
 164
 165
 166
 167
 168
 169
 170
 171
 172
 173
 174
 175
 176
 177
 178
 179
 180
 181
 182
 183
 184
 185
 186
 187
 188
 189
 190
 191
 192
 193
 194
 195
 196
 197
 198
 199
 200
 201
 202
 203
 204
 205
 206
 207
 208
 209
 210
 211
 212
 213
 214
 215
 216
 217
 218
 219
 220
 221
 222
 223
 224
 225
 226
 227
 228
 229
 230
 231
 232
 233
 234
 235
 236
 237
 238
 239
 240
 241
 242
 243
 244
 245
 246
 247
 248
 249
 250
 251
 252
 253
 254
 255
 256
 257
 258
 259
 260
 261
 262
 263
 264
 265
 266
 267
 268
 269
 270
 271
 272
 273
 274
 275
 276
 277
 278
 279
 280
 281
 282
 283
 284
 285
 286
 287
 288
 289
 290
 291
 292
 293
 294
 295
 296
 297
 298
 299
 300
 301
 302
 303
 304
 305
 306
 307
 308
 309
 310
 311
 312
 313
 314
 315
 316
 317
 318
 319
 320
 321
 322
 323
 324
 325
 326
 327
 328
 329
 330
 331
 332
 333
 334
 335
 336
 337
 338
 339
 340
 341
 342
 343
 344
 345
 346
 347
 348
 349
 350
 351
 352
 353
 354
 355
 356
 357
 358
 359
 360
 361
 362
 363
 364
 365
 366
 367
 368
 369
 370
 371
 372
 373
 374
 375
 376
 377
 378
 379
 380
 381
 382
 383
 384
 385
 386
 387
 388
 389
 390
 391
 392
 393
 394
 395
 396
 397
 398
 399
 400
 401
 402
 403
 404
 405
 406
 407
 408
 409
 410
 411
 412
 413
 414
 415
 416
 417
 418
 419
 420
 421
 422
 423
 424
 425
 426
 427
 428
 429
 430
 431
 432
 433
 434
 435
 436
 437
 438
 439
 440
 441
 442
 443
 444
 445
 446
 447
 448
 449
 450
 451
 452
 453
 454
 455
 456
 457
 458
 459
 460
 461
 462
 463
 464
 465
 466
 467
 468
 469
 470
 471
 472
 473
 474
 475
 476
 477
 478
 479
 480
 481
 482
 483
 484
 485
 486
 487
 488
 489
 490
 491
 492
 493
 494
 495
 496
 497
 498
 499
 500
 501
 502
 503
 504
 505
 506
 507
 508
 509
 510
 511
 512
 513
 514
 515
 516
 517
 518
 519
 520
 521
 522
 523
 524
 525

The Usher.



Warranted may not be a success because it has been slated for its lack of wit. But it's a very funny comedy all the same. The matrimonial insurance bureau idea is a new one and it is ingeniously worked out. The situations are generally comic, and Goodwin and Kruger have made extremely amusing characters out of Miss and Fitzcrank. No one would be so ruthless as to suspect the dialogue of boasting the smallest scintillation of humor. It has positively none. This, allied to the fact that the stars are brought less prominently in the foreground than stars like to be, will probably militate against the popularity of Warranted.

These Bells—or, rather, Goodwin's Mathias—is worth seeing, if Lancaster's piece is not. It is a marvellous piece of mimicry. After seeing both the original and the imitation, I am inclined to cast my vote for the latter. It is quite as amusing—and considerably shorter.

Since Salmi Morse's sad suicide queer stories concerning him are in order. I do not know that I can contribute to the collection any that are particularly worthy of repetition. He was a singular crank. One of his hobbies was to appropriate the ideas of people he met and then give them out as his own. An instance of this occurred last summer. In the *Sun* or *Herald*—I forget which—one morning there appeared a long interview with Morse regarding the Passion Play, in the course of which he described a dance to be performed by Salome before Herod, the steps and music of which, he solemnly and soberly asserted, he had learned in a Syrian convent. I happened to know that at the very moment the old gentleman was spinning this romance for the reporter, Fred Lyster was devising that dance and composing the music for it in his office up at the Passion Temple.

Poor Morse was THE MIRROR's bitter opponent a few years ago, when Abbey backed his Passion Play. I must say that he fought pluckily, and it required the expenditure of a good deal of energy to defeat his project. But I knew THE MIRROR was right and that the desecration of the theatre by the production of a play which was held to be downright blasphemy by great numbers of people must be prevented at all hazards. It was not the Church but the Stage that would have sustained injury had the Passion been represented by actors at Booth's, as planned. In squelching the attempt this paper was not inspired by ill-will toward Morse, but by a determination to protect the profession from odium. I must say this for Morse, that throughout the controversy which ended so disastrously for his hope he was a fair and courteous adversary.

Archie Gunter is engaging a company for D. A. M., that is to be brought out in Brooklyn soon. Among others, an actress, who goes when employed about \$50 a week, applied to him for a position. After preliminaries were discussed the dramatist inquired:

"So far, Miss —, you seem suitable. Now, how about terms?"

"My salary is \$225," she replied, sweetly.

"A season?" asked Gunter, pleasantly. The actress gave him a withering glance and fled. They do not speak, etc., now.

A lot of nonsense is being written about Modjeska because for the last week of her engagement at the Star she has put aside *Nadjeeda* and given several of the plays in her repertoire. It has been darkly hinted that the Polish actress was jealous of the success of Barrymore's drama for the reason that it attracted more attention than the star did herself. Fudge! Barrymore and his friends have no cause to complain. *Nadjeeda* ran two weeks, and the public, which goes to see Modjeska, not Modjeska's plays, desired to observe the favorite artist in a number of her characters. In qualifying this wish Modjeska cannot be accused of a determination to dim the lustre of Barrymore's aspiring genius.

Two managerial ventures have gone over to the majority this week—the People's Opera company and On the Yellowstone. These failures go to prove again that the Twenty-third street and the Comptollian are theatrical chancelleries. Singularly enough, memories of Salmi Morse hung about both places. His celebrity star seems to shine on both his late

unfortunate enterprises, although he himself has departed.

Miss Blackburn is having it hot and heavy with McGivney, the "barker" of *On the Yellowstone*, while the wild-eyed Fleming flits about as special interpreter of Comptollian troubles to the press, and the unpaid company sing a plaintive chorus in a singular minor key. Miss B. says that McGivney is an outsider who doesn't amount to much anyway. McGivney asserts that Miss B. used his money for the production and then would not allow him to meddle with things back of the curtain. Each adds that the other has failed to fulfill agreements made previous to bringing out the piece. Alas, their fight is a pretty snarl, the unravelling of which will be as difficult as was an understanding of the alleged plot of Morse's play.

The fair Ethel Arden, who was here a couple of winters since, and who unexpectedly married her manager in England, sends me some newspaper clippings from Buenos Ayres, where she has been doing *Lady Macbeth*, *Leah*, *La Belle Russe*, and little things like that. The Argentine press seems to be entirely unanimous in expressing ecstatic enthusiasm over Miss Arden. The celebrated critic of the Buenos Ayres *La Republica* merely exclaims, "Miss Arden forever!" The famous dramatic editor of the Rosario *El Independiente* says: "Miss A. appeared as Juliet, and we must say we never saw a sweeter." I don't know that I ever saw a "sweeter" myself, but I suppose it's something complimentary, or the young lady would not have sent me that particular press extract. The literary gentleman who prepares theatrical articles for the Montevideo *La Razón* sums up Miss Arden in a few words. "This lady's appearance," says he, "is always the signal for bursts of applause." He neglects to add what her disappearance is the signal for. Having conquered the Argentine Republic, Miss Arden has the whole civilized world at her feet.

I have received an explanatory letter from Peter Rice, business manager of the Two Johns company, regarding a paragraph printed in this department last week. Rice says that the Altoona newspaper man referred to, after receiving two seats, came to the theatre in the evening and demanded two more; after taking some abuse from him an officer was called and the reporter ejected. The manager says he will force him to retract his statements when he returns to Altoona with the Two Johns in April. Until then Peter will have to be satisfied with this representation of his side of the case.

On Sunday night the Lambs gave their monthly dinner—the fifth of the season. Shepherd Billy Florence was welcomed back. Over eighty members and guests were present. The affair was in all respects a success.

What fairy tales the blithesome advance agent weaves for the provincial papers! In the Nashville *Banner* I find a column article descriptive of the actors in the Young Mrs. Winthrop company. Speaking of Ned Buckley's acting as Dave Hardy, my trustful contemporary says: "In the second act he comes off the stage in a state of exhaustion and often weeping from the excess of his emotion." The "emotional" female star racket having played out, it would seem that the festive agent has converted the hysterical dodge into the uses of handsome young leading men. It might be well, however, for the Young Mrs. Winthrop press worker to refrain from using the name of Laura Don, who is not with the company, in his notices.

Somebody has made a feeble attempt to localize Warranted, but the job is only half completed. Allusions to "Ricadonna's" and "hathaway coaches" somehow don't dovetail. By the way, the latter expression hasn't been used for years by Londoners. It came in shortly after the sedan chair went out, and was supplanted long ago by hansom and four-wheelers.

Journalists must have a fine sense of decency and honor in London. Clement Scott says that the spies and reporters of theatrical and society papers on first-nights practice eavesdropping and take down the private conversation of prominent personages for publication. We have suffered in this city at times from blackguard, scurrilous newspapers, but they have never sunk to such a depth of meanness as Mr. Scott alleges now exists in the metropolis of Great Britain.

Mapleson must be in a pretty bad way. He has discharged and sent back to New York over fifty of his people, including singers, stage manager, musicians and ballet.

The leading man of a travelling company sends me the following infamous letter from a total stranger, which was sent to the private residence of an actress in this city:

Pardon me for asking if you would not like a rich young gentleman friend. If so, where can we have a talk? If not, please excuse this note.

Respectfully, C. H. King, 27 Park Row, City.

Concerning the previous missive, the gentleman who calls my attention to it says: "The writer obtained the lady's address, I presume, from one of the dramatic papers. He had the audacity to write to her and make the proposi-

tion he did because she is an actress." There are too many scamps of the King stripe at large. The actress' friends ought to look him up and see that he gets his deserts.

But the leading man is wrong in one particular. The lady was not insulted because she is on the stage. An actress' life has little privacy, and she is consequently open to more annoyance than others. Nevertheless, all women have to encounter rudeness in a city like New York. On the street, in horse-cars and at the theatre they are stared at, leered at and otherwise affronted by well-dressed loafers who infect all public places. It was only a few nights since that I witnessed an instance of the peculiar species of beastliness to which I allude. It happened in the Fifth Avenue Theatre. A lady, accompanied by an elderly gentleman, took her seat. Shortly after, a man in evening dress came in and sat next to her. He began his operations by leaning over until his arm rested upon hers. She retreated as far as possible, but was unable to escape his attentions. Her companion, who was watching the performance, did not see the rascal's manoeuvres. The fellow next crowded his knees against the lady's. She looked at him indignantly and he smiled back blandly. This continued until the end of the second act, when the victim of his miserable persecutions arose in an agitated manner and with her escort left the theatre. I suppose she did not wish to complain to her friend, who would probably have thrashed the whelp, thereby making matters worse by bringing her into publicity; so she preferred the quieter alternative, and invented an excuse for leaving. The same experience has been undergone, I doubt not, by scores of women. I'd like to see a whipping-post erected out in Union Square for the express accommodation of the genteel cubs who prowl around annoying respectable women.

Fanny Davenport tells of an amusing incident that happened while she was playing *Fedora* in a Western town recently. In the first act of the drama a super is used to represent the dying Vladimir. He is not brought on the stage and the audience catch only a momentary glimpse of him through an open door at the back. Willard, the stage manager, employed a countryman for this purpose, a great raw-boned gawk. He was told to get into the bed, but received no further instructions. When *Fedora*, crazed with grief, rushed into the bed-room to fall on the bosom of her expiring lover, the super, struck with the humor of his situation, burst out into a hearty guffaw. The wilder *Fedora* raved the louder the super laughed, and Miss Davenport was forced finally to tell him, *alto voce*, to "shut up," which command he obeyed, and was, thereafter, as dumb as an oyster.

Ferguson Deserts His Manager.

On Sunday THE MIRROR received the following telegram from the manager of A Friendly Tip:

NEW ORLEANS, Feb. 24, 1894.
W. J. Ferguson has deserted his company without notification. I shall leave for Cairo to-night and immediately organize. Particulars by mail.

The promised particulars have not arrived by post, but yesterday we received this dispatch:

CHICAGO, Feb. 24, 1894.
Upon arrival at Cairo I learned that Ferguson's desertion of the company was both cowardly and ungrateful. He has evaded his three years' contract with me, and I shall prosecute him to the fullest extent of the law. I have already recognized A Friendly Tip and the company is stronger than ever. Shall play all dates as per contracts previously made.

Wm. W. KELLY.

Where is Ferguson and why did he desert?

English Drama in South America.

Nelson Wheatcroft, an English actor, arrived in the city on Monday last direct from Buenos Ayres, where he has played a long engagement with the first English dramatic company that ever visited that country. Speaking of the opening there for American and English attractions, he said:

"A native amateur, Daniel Latham, first conceived the idea of taking a legitimate English company to visit South America. He engaged a very good company, Adeline Stanhope being leading lady, but wished to act as leading man himself. He found this would not answer, so he cabled to England for me.

"What was your repertoire?"

"Shakespeare and all the old comedies and society dramas. We even played *The Shaughraun*."

"Were they thoroughly appreciated by the people?"

"The best proof is the financial success of the venture."

"Are prices of admission to the theatres high?"

"Yes; the lowest ticket is a dollar, and it does not entitle the holder to a seat. The theatres are, as a rule, handsome and of modern construction, and leading French and Spanish companies visit them. *Excehior* had a long run."

"How long does the theatrical season last?"

"From the beginning of May until the end of October."

"How much time can a company fill in?"

"Well, if they had a good repertoire, they could play one month in Rosario, Santa Fé, and three months in Buenos Ayres."

"Is living high?" queried the reporter.

"Much the same as in New York. But the

theatres are well patronized, the people are most polite and sociable, and the managers honorable men. When our leading lady had her benefit she cleared \$1,500.

"Then you think that South America is a fair field for American attractions?"

"Yes; the thing is novel and the people are anxious to patronize them."

Mr. Wheatcroft has supported some of the best stars in England, and belonged to many good legitimate companies. Before leaving Buenos Ayres he had a benefit performance and received marked social attention. It is his intention to remain in the United States, if he finds a suitable opening. If not, he will return to England.

Poole and Gilmore's Plans.

"You ask if we are satisfied with our season of Niblo's?" said John F. Poole the other night. "Yes, more than satisfied. Our time is filled to the middle of May. The minstrels, who always pack this house, stay with us two weeks."

"Mrs. Langtry returns again, does she not?"

"Yes. With great difficulty and at considerable expense, we have arranged with her to return the last week in April, when she will play three weeks. John Stetson wishes to bring Princess Ida down here, where it might have a long run. We will try to accommodate him. At present it is undecided."

"How about James Roach's play, *Na Modheroo*?"

"If we do not agree to produce *Princess Ida*, it is almost certain we shall put on *Na Modheroo*."

"What will be your opening attraction for next season?"

"A spectacular play that is pretty sure to have a run."

"You do not think that Niblo's is too far down town, Mr. Poole?"

"For an answer to that question look at the audience here to-night. There is no standing room, all the staircases are occupied, and the gallery is packed."

Fanny Davenport and Fedora.

A MIRROR reporter saw Fanny Davenport previous to her departure for Detroit on Sunday.

"Are you still as much infatuated with *Fedora* as you were?" he inquired.

"I would be ungrateful if I weren't," the actress replied. "It is a part of which one cannot tire with constant repetition."

"You have found the critics and the public in other cities as appreciative as they were in New York?"

"Here is my scrap-book with all the notices. You can see that they are unanimously favorable. I never knew a play that was so warmly received in every quarter."

"You do not play here again this season?"

"No; not until next season. My tour will have ended when I return to New York next time."

"Will you go to California, as some papers have announced?"

"I did think of it, but I have concluded to leave the journey for some future time, especially as I wish and have arranged to pass my Summer vacation at Gloucester in Massachusetts."

"Your Williamsburg engagement, just concluded, was very successful financially, is it not?"

"Yes, indeed. And I will say this for the management of the theatre there, that *Fedora* has not been so admirably mounted—except at Buffalo—anywhere I have been since leaving New York."

Miss Davenport's tour has been a succession of triumphs. Crowded houses have attended her everywhere, and her acting in the title-role of Sardou's great play has been received as a revelation.

Information Wanted.

Last week we printed a paragraph announcing the forthcoming marriage of Charles T. Vincent to a retired ballet-dancer of Brooklyn. It called forth the following letter from the alleged fiancé:

CLEVELAND, O., Feb. 24, 1894.

Editor New York Mirror:

I read last night in the last issue of THE MIRROR some blithering gossip or gossip-mongering story about a "revelation" of mine. As I have already had several inquiries from anxious friends regarding the lady in question, and being unable to answer them, as you can see from the first sentence I have just said, and am, consequently, interested myself, I respectfully beg for information regarding the lady's name, age (or as near as you can guess it), appearance, disposition, etc. Also, please state when and where the ceremony is to take place.

Assuredly, assuming a really through the columns of your valuable paper, I have the honor to subscribe myself,

Your obedient servant,

CHARLES T. VINCENT,

Power of Henry Combination.

We regret our inability to furnish the desired information. Perhaps Mr. Frank Kilday, who conveyed the news to one of our representatives, can also give the particulars.

Another person from whom the same intelligence came—Mr. Lifford Arthur—when called by a MIRROR reporter, and asked to explain, replied:

"My dear fellow, I can't, you know. I've cent certainly *did* intend to marry the lady dancer—aw—but he's evidently changed his mind, don't you know. Probably the lady gave him—aw—the glove without saying—yas."

This was discouraging, so the reporter left the trail at this point.

Princess Ida's Failure.

There can be no doubt that Princess Ida is a mild failure. It is said that Stetson acknowl-

edges his error in connecting with a production as *Confession* to make regular shows. *Confession* is not showing well at the Comedy Theatre, the receipts averaging \$1,000, while at the Fifth Avenue it shows as high as \$1,200 a night.

Mr. Stetson will try to bridge by playing Princess Ida under Poole and Gilmore at Niblo's and securing *Confession* to its original home. It may be too late, as the majority of both attractions is now rather worn. It is interesting to see the vacant room of seats at the Fifth Avenue.

The Actors' Fund.

On Thursday, the 22nd, the trustees of the Actors' Fund held a meeting (which was adjourned until the 25th) at which Theodore Moss handed over to Edward Harrigan, the newly-appointed Secretary, all the receipts and funds of the society, being \$3,000 in United States bonds, his check upon the Bank of the Metropolis for \$1,500, and papers and books connected therewith.

At the meeting on the 25th the same funds were gone through between Mr. Harrigan and Samuel Colville, upon the appointment of the latter gentleman as Treasurer. Mr. Harrigan not desiring to retain the office on account of pressure of business.

The statement showed that each month an average of \$1,000 is distributed to unfortunate professionals, two-fifths going to pay funeral expenses. During the past week \$300 has been spent on living actors, and \$50 to bury dead actors.

The Benefit Fund Committee met after each of the above meetings, the primary being attended by Managers Mallory, Frohman, Poole, Harrigan, Moss, Sign, Colville, Stevens, Stevens, Martin, Pomeroy, Donnelly, Keweenaw, Curtis and Edwin Price. Manager McCann, of Brooklyn, was represented by Colonel Sims, and Edward Harrigan occupied the chair. He stated that at the last meeting of the Board of Trustees, held on the 12th, it was voted unanimously that the next annual benefit of the Actors' Fund should take place on Thursday, April 17, at matinee, and be called Actors' Fund Day.

Mr. Colville suggested that each manager give a performance at his own theatre separately, and that it be optional whether they give it on that day.

Daniel Frohman proposed that three theatres be utilized, each giving a different performance. An amendment was offered by Colonel Sims that four theatres be used instead of three, giving Tragedy, Comedy, Variety and Opera.

William Henderson said that in order to make the benefits a great success they would require the co-operation of all the managers of New York City, Brooklyn and every city in the country, to which Edward Keweenaw added that there could be no doubt of hearty co-operation.

John A. Stevens moved that the benefits be discarded for the future. In line of this, he suggested that managers and actors give a certain annual subscription.

Daniel Frohman opposed this, as benefits are a great attraction and inducement to the public to patronize the Fund charity.

The Chairman then called attention to a series of resolutions prepared by Daniel Frohman, which read as follows:

ACTORS' FUND BENEFITS.

Whereas, The undersigned managers representing the actors of the New York City and Brooklyn theatres, having decided to give the Annual Actors' Fund Benefit on Thursday, April 17, 1894, and whereas, in order to make these benefits a great success, it is necessary that the co-operation of all the managers of New York City, Brooklyn and every city in the country, to which Edward Keweenaw added that there could be no doubt of hearty co-operation.

Resolved, That the managers of all the theatres be invited to co-operate in the same, and that the contributions during the same be given in a special performance where possible or profitable at the same day.

Signed by the Committee, Chairman and Secretary.

The sub-committee to arrange the benefit performances are as follows:

William Henderson, Harry Moss and Samuel Colville. Printing and Advertising—Daniel Frohman, John F. Poole and Samuel Colville.

Times—Harry Moss, William Henderson and Edward Harrigan.

Ill-Fed Dora.

W. H. Bingham, formerly of John Stetson's staff, addressing a MIRROR reporter yesterday, said:

"We take the road on March 30—that is, the Leon and Cushman combination. It will be a complete revolution in the musical business and we have engaged the highest order of talent we could find. Leon and Cushman are a host in themselves. Then we have secured, at a salary of \$500 per week, the great Eugene Casey, the late Unsworth. Adams and Casey, the three Hagan Brothers, John Unsworth, J. H. Sarridge, Harry Mahesh (Mapleson's celebrated show player), James Colan and W. S. Mullaly are among others engaged."

"What place do you play?"

"A burlesque of *Fedora*, entitled *Idol-Dora*, by Leon. The music is by W. S. Mullaly. All the specialties of mimicry will be introduced in the piece. The far-past, old, gags and such stereotyped business will be abandoned. The entertainment will be with natural, refined and amusing. We will play the Central New York circuit first; then to Philadelphia, Baltimore, Washington, Cincinnati, Louisville, St. Louis and Chicago."

[illegible]

19-
 20-
 21-
 22-
 23-
 24-
 25-
 26-
 27-
 28-
 29-
 30-
 31-
 32-
 33-
 34-
 35-
 36-
 37-
 38-
 39-
 40-
 41-
 42-
 43-
 44-
 45-
 46-
 47-
 48-
 49-
 50-
 51-
 52-
 53-
 54-
 55-
 56-
 57-
 58-
 59-
 60-
 61-
 62-
 63-
 64-
 65-
 66-
 67-
 68-
 69-
 70-
 71-
 72-
 73-
 74-
 75-
 76-
 77-
 78-
 79-
 80-
 81-
 82-
 83-
 84-
 85-
 86-
 87-
 88-
 89-
 90-
 91-
 92-
 93-
 94-
 95-
 96-
 97-
 98-
 99-
 100-
 101-
 102-
 103-
 104-
 105-
 106-
 107-
 108-
 109-
 110-
 111-
 112-
 113-
 114-
 115-
 116-
 117-
 118-
 119-
 120-
 121-
 122-
 123-
 124-
 125-
 126-
 127-
 128-
 129-
 130-
 131-
 132-
 133-
 134-
 135-
 136-
 137-
 138-
 139-
 140-
 141-
 142-
 143-
 144-
 145-
 146-
 147-
 148-
 149-
 150-
 151-
 152-
 153-
 154-
 155-
 156-
 157-
 158-
 159-
 160-
 161-
 162-
 163-
 164-
 165-
 166-
 167-
 168-
 169-
 170-
 171-
 172-
 173-
 174-
 175-
 176-
 177-
 178-
 179-
 180-
 181-
 182-
 183-
 184-
 185-
 186-
 187-
 188-
 189-
 190-
 191-
 192-
 193-
 194-
 195-
 196-
 197-
 198-
 199-
 200-
 201-
 202-
 203-
 204-
 205-
 206-
 207-
 208-
 209-
 210-
 211-
 212-
 213-
 214-
 215-
 216-
 217-
 218-
 219-
 220-
 221-
 222-
 223-
 224-
 225-
 226-
 227-
 228-
 229-
 230-
 231-
 232-
 233-
 234-
 235-
 236-
 237-
 238-
 239-
 240-
 241-
 242-
 243-
 244-
 245-
 246-
 247-
 248-
 249-
 250-
 251-
 252-
 253-
 254-
 255-
 256-
 257-
 258-
 259-
 260-
 261-
 262-
 263-
 264-
 265-
 266-
 267-
 268-
 269-
 270-
 271-
 272-
 273-
 274-
 275-
 276-
 277-
 278-
 279-
 280-
 281-
 282-
 283-
 284-
 285-
 286-
 287-
 288-
 289-
 290-
 291-
 292-
 293-
 294-
 295-
 296-
 297-
 298-
 299-
 300-
 301-
 302-
 303-
 304-
 305-
 306-
 307-
 308-
 309-
 310-
 311-
 312-
 313-
 314-
 315-
 316-
 317-
 318-
 319-
 320-
 321-
 322-
 323-
 324-
 325-
 326-
 327-
 328-
 329-
 330-
 331-
 332-
 333-
 334-
 335-
 336-
 337-
 338-
 339-
 340-
 341-
 342-
 343-
 344-
 345-
 346-
 347-
 348-
 349-
 350-
 351-
 352-
 353-
 354-
 355-
 356-
 357-
 358-
 359-
 360-
 361-
 362-
 363-
 364-
 365-
 366-
 367-
 368-
 369-
 370-
 371-
 372-
 373-
 374-
 375-
 376-
 377-
 378-
 379-
 380-
 381-
 382-
 383-
 384-
 385-
 386-
 387-
 388-
 389-
 390-
 391-
 392-
 393-
 394-
 395-
 396-
 397-
 398-
 399-
 400-
 401-
 402-
 403-
 404-
 405-
 406-
 407-
 408-
 409-
 410-
 411-
 412-
 413-
 414-
 415-
 416-
 417-
 418-
 419-
 420-
 421-
 422-
 423-
 424-
 425-
 426-
 427-
 428-
 429-
 430-
 431-
 432-
 433-
 434-
 435-
 43

MADISON SQUARE THEATRE.

ALPINE ROSES.

THE NEW PLAY.

Characters by Georgina Cayvan, Lida Von Stammitz,
Marie Burroughs, John Whiffen, George Clarke, Thos.
Whiffen, W. J. LeMoine, Richard Mansfield.

BROADWAY OPERA HOUSE, Broadway near 90th st.
Messrs. Miles & Barton, Lessees and Managers.
Commodious, Luxurious, Pre-eminently Safe.
Evenings at 8. Matinee Saturday at 2.
Third Month of the brilliant Operatic Triumvirate,
OCEANUS AND EURYDICE,
by Jacques Offenbach, adapted by Mr. Max Freyman
and interpreted by
RICE'S OPERA BOUFFE COMPANY,
whose performances have been witnessed by a succession
of crowded and enthusiastic audiences, who pro-
nounce this production the only thorough English ren-
dition of this famous Opera ever given in this country.
The oldest theatre-goer delighted.
Grand orchestra of selected musicians, under the direc-
tion of Mr. Augustus Kerker. The entire pro-
duction under the supervision of
MR. MAX FREYMAN.
Prices, \$1.50, \$1.00, 75c.; excellent reserved seat, 75c.
Seated second week in advance.

UNION SQUARE THEATRE.

Proprietors.

Hartley Campbell's new Comedy Drama, entitled
SEPARATION.

The cast including Messrs. Charles Coghlan, John
Parvelli, J. H. Stoddard, Joseph E. Whiting, Henry
Chanfrau, Felix Morris, Julian Magnus and Lyander
Thompson ; Misses Eleanor Carey, Effie Ellair, E. J.
Phillips, Maud Harriss, Gabrielle Du Sauld, Nellie
Weberell and Eloise Willis.

Act I.—On the Hudson.
Acts II. and III.—Trouville, Normandy.
Acts IV. and V.—Hotel at Florence.

Evenings at 8:30. Saturday Matinee at 2.

THE CASINO. Broadway and 90th street.
Rudolph Aronson, ———— Manager.
The grandest and most complete production of Opera
Comique ever seen in this country.
Johann Strauss' sparkling Operetta,
THE MERRY WAR.
by the
MCCAULL COMIC OPERA COMPANY.
Entirely new and magnificent Costumes and Scenery.
Armor made expressly for this production by Dralun.
CHORUS OF SIXTY ORCHESTRA OF THIRTY
FULL MILITARY BAND.
MUSIC DIRECTOR — MR. JESSE WILLIAMS
TEN CENTS ADMISSION TO TEN CENTS.
Reserved seats, 60c. and \$1 extra. Boxes, \$5, \$10, \$15.
"America's handsomest place of amusement."
Every Evening at 8. Saturday Matinee at 2.

STAR THEATRE. Broadway and 13th Street.
LESTER WALLACE, Proprietor and Manager.

EVERY EVENING AT 8. MATINEE SATUR-
DAY AT 2.

Farwell Performances.
MODJESKA.
Thursday—NADJEZDA.
Friday—FROU FROU.
Saturday Matinee—CAMILLE.
Sunday Evening—AS YOU LIKE IT.

N. B. Positively Mme. Modjeska's last appearance in
New York.

FOURTEENTH ST. THEATRE.
Corner Sixth Avenue.
Limited engagement of the brightly gemmed artists,
MR. AND MRS. N. C. GOODWIN,
in their new farcical comedy, in three acts, by the au-
thor of "The Great One,"
WARRANTED.
Commencing promptly at 8 o'clock with burlesque,
THOSE BELLS. **THOSE BELLS.**
Box-office open from 9 A.M. to 10 P.M. Seats may be
secured two weeks in advance.

NIBLO'S GARDEN.

Poole & Gilmore ————— Proprietors and Managers

ALWAYS POPULAR PRICES.
ALWAYS THE BEST ATTRACTIVEONS.
ALWAYS CROWDED HOUSES.
The Favorite Theatre of New York.

THATCHER, PRIMROSE AND WEST'S
MINSTRELS.
VASE BALL CONTEST—NEW YORK vs. Metropolitan
LONG-TREE'S PERIL.

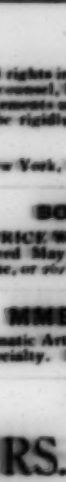
March 10th. **STORM BEATEN**
MATINEE WEDNESDAY AND SATURDAY.

MR. GUSTAVUS LEVICK.
Leading Business Address Menmos.

MR. HANS KREISSIG.
Musical Director.
New York Opera company No. 1.

OTIS SKINNER.
With Lawrence Barrett.
Season 1894-95.

MR. J. HARRY BROWN.
Comedy and Character parts. Last two seasons
Detroit, in Legion of Honor. Disengaged 7/24-8.



A. ROEMER

The Largest Theatre and Armory

ALSO, COSTUMES FOR ALL THE THEATRES

Purchasers of the entire wardrobe, for and for

Particular attention paid to American

No. 8 Union

TRUTH.

All rights in this Drama have been secured through our counsel, Messrs. Howe and Hammett, and any infringements upon our rights as authors and proprietors will be rigidly prosecuted.

**THEO. HAMILTON,
HENRY HOLLAND.**

New York, January 28, 1885.

BOSTON COMEDY CO.

H. PRICE WEBBER, Manager. Ninth Season. Opened May 21, 1874. Permanent address, Augustus Maine, or 215 Washington street, Boston, Mass.

MME. IVAN C. NICHOLS.


Dramatic Artist and Teacher of Elocution. Shakespeare a specialty. Permanent address, 330 East 14th street.

COPYING.

MRS. RICHARDSON.

THEATRICAL COPYIST AND TYPE-WRITER.

24 WEST 27th STREET, N. Y.



SOSMAN & LANDIS.

SCENIC STUDIO, 277 AND 279 S. CLARK STREET, CHICAGO, ILL.

Largest in the United States.

Scenery for Opera Houses and Walls.

ELEGANT DROP-CURTAINS A SPECIALTY.

Over 300 houses using our scenery; among them some of the finest in the United States.

Patent Foot and Border Lights for oil, equal to gas.

All kinds of Stage Hardware and Supplies.

Get our Prices. They will suit you.

Have just put entire scenery in New Standard and Lyceum Theatres, Chicago.

FINEST

French Sewed CORSETS.

Perfect Fitting.

GRACEFULLY SHAPED

Elegantly Made.

Positively the latest and most improved styles.

FIT GUARANTEED.

Call for this Corset and notice that every pair is stamped

I. C.

A LA PERRIERE

Wormser, Palladium

mer & Co.,

Sole Importers and Manufacturers for the trade only.

31 BROADWAY, N. Y.

LINN & CO.

OFFICES:

162 WEST 36th ST., NEW YORK, and PARIS FRANCE.

To Managers, Actors and Publishers:

We have on hand a number of translations and adaptation of the latest successful French plays and operas and have arrangements perfected by which we can supply more play or any publication desired, promptly, and at a reasonable price.

DR. FENNEL, Devotes, as for twenty years past, to the treatment of throat and lung diseases.

THEATRICAL

and Vocal Artists especially considered.

Stations or home of your locality.

St. Louis, Mo., Chicago, (Opp. Walker's Theatre).

Refer to the leading Managers. (Chicago 22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-100-101-102-103-104-105-106-107-108-109-110-111-112-113-114-115-116-117-118-119-120-121-122-123-124-125-126-127-128-129-130-131-132-133-134-135-136-137-138-139-140-141-142-143-144-145-146-147-148-149-150-151-152-153-154-155-156-157-158-159-160-161-162-163-164-165-166-167-168-169-170-171-172-173-174-175-176-177-178-179-180-181-182-183-184-185-186-187-188-189-190-191-192-193-194-195-196-197-198-199-200-201-202-203-204-205-206-207-208-209-210-211-212-213-214-215-216-217-218-219-220-221-222-223-224-225-226-227-228-229-230-231-232-233-234-235-236-237-238-239-240-241-242-243-244-245-246-247-248-249-250-251-252-253-254-255-256-257-258-259-260-261-262-263-264-265-266-267-268-269-270-271-272-273-274-275-276-277-278-279-280-281-282-283-284-285-286-287-288-289-290-291-292-293-294-295-296-297-298-299-300-301-302-303-304-305-306-307-308-309-310-311-312-313-314-315-316-317-318-319-320-321-322-323-324-325-326-327-328-329-330-331-332-333-334-335-336-337-338-339-340-341-342-343-344-345-346-347-348-349-350-351-352-353-354-355-356-357-358-359-360-361-362-363-364-365-366-367-368-369-370-371-372-373-374-375-376-377-378-379-380-381-382-383-384-385-386-387-388-389-390-391-392-393-394-395-396-397-398-399-400-401-402-403-404-405-406-407-408-409-410-411-412-413-414-415-416-417-418-419-420-421-422-423-424-425-426-427-428-429-430-431-432-433-434-435-436-437-438-439-440-441-442-443-444-445-446-447-448-449-450-451-452-453-454-455-456-457-458-459-460-461-462-463-464-465-466-467-468-469-470-471-472-473-474-475-476-477-478-479-480-481-482-483-484-485-486-487-488-489-490-491-492-493-494-495-496-497-498-499-500-501-502-503-504-505-506-507-508-509-510-511-512-513-514-515-516-517-518-519-520-521-522-523-524-525-526-527-528-529-530-531-532-533-534-535-536-537-538-539-540-541-542-543-544-545-546-547-548-549-550-551-552-553-554-555-556-557-558-559-560-561-562-563-564-565-566-567-568-569-570-571-572-573-574-575-576-577-578-579-580-581-582-583-584-585-586-587-588-589-590-591-592-593-594-595-596-597-598-599-600-601-602-603-604-605-606-607-608-609-610-611-612-613-614-615-616-617-618-619-620-621-622-623-624-625-626-627-628-629-630-631-632-633-634-635-636-637-638-639-640-641-642-643-644-645-646-647-648-649-650-651-652-653-654-655-656-657-658-659-660-661-662-663-664-665-666-667-668-669-670-671-672-673-674-675-676-677-678-679-680-681-682-683-684-685-686-687-688-6

R & SON.

**Historical Costumiers
in America.**

PRINCIPAL THEATRES AND AMATEUR ASSOCIATIONS.

Suits, etc., from the costume of Queen Anne's time.
Associations in and out of the city.
Ninth Square, New York.

WALTER REYNOLDS.

Author of the following Dramas: *Trial and True*, *Spies Incited*, *New South*, *The Whirlwind*, *Fordyce*, *Carrington Pass*, *Glorious Days*, etc.

WINNING.

A dramatic adaptation of Goldie's novel, under the title of *Winning*, or *The Son of a Millionaire*, has been written by, and is the entire and exclusive property of, the author of said, the full provisions and arrangements have been made and legally entered in suit. My countrymen, John W. Hammond, New York City, will graciously permit my involvement on either side or desire, as they may, discussion or question thereof, and further mention can be had personally.

WALTER REYNOLDS.

The exclusive right of performance of *Winning* for the United States and Canada belongs to John Hammond, Esq., for three years. The rights of performance of *Winning*, or *Vainly Fair*, belong to William Feltz and Edmund J. Kelly, who are first George A. Bell, co-managers to Fifth Avenue Theatre, New York.

Agents, LINDSEY AND SARGENT.

DOBLIN

THE TAILOR.

134 BOWERY,

NEAR GRAND ST., NEW YORK.

Special Rates to Professionals

SATISFACTION GUARANTEED.


Samples and rules of self measurement sent to all parts of the country on application.

A. J. COLE & CO.

SUCCESSORS TO
T. W. LANOUILLETTE.

**CUSTOMERS FOR DRESS,
THEATRE AND TABLIERE.**

**71 and 73 Broadway,
New York.**



Historical, Thatched, Fancy Dresses, Ball Gowns, Evening Dresses, Quizzes, Ruffles, Amour, Juicy, Swims. Amateur Thatchings a specialty.

Amateur associations send us their orders and we will supply.

Church Tailors, Old Folks, Children Parties. Goods sent everywhere. Extra workable made to order at short notice and moderate rates.

Ladies' Department still under the management of Madeline Kate Graham.

324 FIFTH AVE.

Between 3d and 5th Street, New York.

MICHAELIS.

The most elegant costumes for amateur and historical plays made to order.

Correct copies from pictures of the most celebrated artists.

304 FIFTH AVENUE.

H. J. EAVES.

ARTISTIC HISTORICAL COSTUMES.

63 E. 10th ST. NEAR BROADWAY, N.Y.

This is the only establishment in the United States entirely devoted to manufacturing and designing Thatched and Historical Wardrobes.

Amateur Thatched Associations, in or out of the city, furnished current costumes, with every requisite, at reasonable rates.

Orders by mail or telegraph promptly executed.

124 FIFTH AVE.,

Between 17th and 19th Street, N. Y.

ISAAC BLOOM, Manager.

THEATRICAL REQUIREMENTS.

Costumes made to order. Elegant, style and highest art quality.

1,000 Costume plates, copies of earliest photographs of antique and modern costumes, to select from.

MME. P. A. SMITH.

Dress-Making in all its Branches.

Particular attention given to theatrical costumes.

117 WEST 47th STREET, NEW YORK.

HARLEY MERRY.

SCENIC ARTIST.

STUDIO, THE LARGEST IN THE WORLD
Fifth Avenue, near Madison St.,
CITY LINE BROOKLYN, AND PLATSBO.
MR. HARLEY MERRY,
Manager of Scenic Department.
Scenery delivered free to New York or Brooklyn.

RICHARDSON & FOOS.

THEATRICAL

Printers and Engravers.

112 FOURTH AVE.

Near 10th Street, NEW YORK

**Most Complete Show Printing House
in the World.**

**NONE BUT THE BEST ARTISTS ENGAGED.
FIRST-CLASS WORK ONLY.**

Orders solicited. Estimates cheerfully given. All orders promptly executed with extraordinary dispatch.

NUMBERED COUPON TICKETS & PROGRAMS.

TELEGRAPHIC NEWS.

The Dramatic Festival.

(BY TELEGRAPH TO THE MIRROR.)

Cincinnati, Feb. 27.—Though nothing definite regarding the Dramatic Festival for this season has been announced, a gentleman "on the inside" is authority for the statement that it will be given during week of April 23, with Booth and Irving, supported by their respective companies, as the leading attractions. A business effort has been made to secure the cooperation of Mary Anderson, but the success attending the artist's English engagement has obliged her to decline a more flattering offer made by the directors. Eight performances will be given during the week, including Wednesday and Saturday matinees, and the expenses will comprise Hamlet, Julius Caesar, Richard and Othello, Booth and Irving alternating in the leading roles and thereby affording full opportunity for comparison. Announcement R. E. J. Miles left for Boston on Monday night for final consultation with Mr. Booth, and it is probable that upon his return an official announcement will be made by the Festival directors.

Booth and Crane at the Grand, Whitney and Lang's Magnates at Hartley's, Truth at the People's, and Collier's Lights at London at Heath's New Opera House, all attracted crowded houses, 24th.

Boudcault's Great Held.

(BY TELEGRAPH TO THE MIRROR.)

Buffalo, Feb. 27.—Boudcault must have been pleased with his reception at the Academy of Music Monday and Tuesday nights. The house was filled from top to bottom to see him as Cos in The Shaughraun, his most popular Irish drama, and which serves as a money-maker in his old age.

At Wabbe's Tea-Mills Crossing is not doing very well. The house on Monday was small.

The Adelphi visitors turned out in full force Monday to see Sid C. France's sensational affair.

Manager Bodmer takes a benefit at Wabbe's Saturday night. Geo is popular enough to be favored with a bumper.

The Auction.

(BY TELEGRAPH TO THE MIRROR.)

ROCHESTER, Feb. 27.—The Devil's Auction is drawing extra large audiences at the Academy. The bait is very good and the spectacular effects excellent. Mason and Lord, in their businesslike trapeze act, bring down the house. It is an unusually good bit of work. Business promises good for the entire week.

Uncle Sam.

(BY TELEGRAPH TO THE MIRROR.)

PROVIDENCE, R. I., Feb. 27.—A new organization, the Webster Opera company, produced Uncle Sam, by O. P. Sweet, at the Providence Opera House on Monday night. The opera (it is a hodge-podge of dialogue and songs). The leading character, Uncle Sam, is dressed in the regulation Brother Jonathan costume. One of his speeches, "How's the old hen and chicken, you darned old rooster, you?" gives just a faint idea of the howling fun of the piece. Henri Laurent, with the consent of a voice, assumed the leading role. Amy Gordon had the other lead, and struggled bravely but unsuccessfully to make something of it.

There was a large audience present the opening night, in compliment to Mr. Cron, the treasurer of the house, the occasion being his annual benefit. The greater number were thoroughly disgusted with the performance.

At the Hub.

(BY TELEGRAPH TO THE MIRROR.)

Boston, Feb. 27.—One of the largest and most fashionable houses of the season assembled Monday night at the Boston Theatre to greet Henry Irving and Ellen Terry in Louis XI. and The Duke's Burgundy. The sign, "standing room only," was displayed upon the opening of the doors.

"Standing room only" was also the legend at the Bijou Theatre, where A Trip to Africa entered upon its third week; and at the Howard Athenaeum, where Shook and Collier's Lights at London company began a week's engagement.

Large houses also greeted Edwin Booth at the Globe Theatre in King Lear, Princess Ida at the Boston Museum, and Agnes Booth at the Park Theatre, in spite of the storm that began early in the evening.

Miss Morris' Tour.

(BY TELEGRAPH TO THE MIRROR.)

CHICAGO, Feb. 27.—Clara Morris presented Camille on Monday night and Article 47 last night, at the Grand Opera House, to crowded houses. The McCaull Opera company returns to this house next week.

The spectacle drama is pushing McVicker's. The Silver King, with Walter Bentley and John Terry, is doing well at Harvey's. The company to be sold of the Roman Rye at the Academy. Emmet is playing to light houses at Harvey's. Harry Watson's Winkles company is having good patronage at the Olympic.

Miscellaneous.

(BY TELEGRAPH TO THE MIRROR.)

HAVERHILL, Ct., Feb. 26.—Adams' Humpty company played to a fair house Monday night at the Opera House. It is one of Adams' Humpty company that has been in the same line. George H. Adams is the manager. The specialty people were

seen to-night as Richard III. and to-morrow night as Virginia. The advance sale for the two nights reached a thousand dollars—an unprecedented take here for tragedy.

St. Louis, Feb. 27.—At the Standard Carle Swain opened on Monday night Sunday night to a large house. The White Slave was presented at Pope's on Monday night to a good house. Harry and Fay had a light Sunday night house. On Monday night, Pat Short's benefit, the house was large. The McCaull Opera company is singing The Beggar Student at the Grand Opera House to excellent business. Whitney's Hidden Hand is playing to fair business at the People's. Patti and Ninioli left for France yesterday. Two queer companies, Mortimer's Boarding-House and Ida Beaumont's Mastodon, have disbanded.

KANSAS CITY, Feb. 27.—The Mapleton Opera company at the Gillis, in La Sonnambula, on Monday night to a large house. Nordica appeared in Rigoletto last night to same attendance. Barrett is playing to fine business at Coster's. Manager Corydon F. Craig is still suffering from the fracture of his wrist caused by a fall last week, but is attending to business.

NEW ORLEANS, Feb. 27.—The curtain did not rise at the theatres till 9 o'clock on Monday night. Cause: Mardi Gras. Daly's company is doing poor business at the Grand. Monte Cristo, at the St. Charles, is playing to poor business. Flora Moore's Bunch of Keys, at the Academy, is not far behind.

WASHINGTON, Feb. 27.—The Abbey Opera company opened in Faust on Monday night to a large house. The Wyndham company opened in The Great Divorce Case at Ford's to good business.

DETROIT, Feb. 27.—Fanny Davenport opened in Fedora at the Detroit to a packed house.

Bluff and Bets.

Mr. McConnell and Mr. Hamilton are at sword's points in consequence of certain statements made by the latter to a reporter in this city concerning the seating capacity of Harvey's and the Grand Opera House in Chicago. McConnell is not of a bellicose disposition; he does not seek conflict, but when it is forced upon him he is at once metamorphosed into a doughty warrior, as the following letter to a Chicago newspaper (a copy of which the writer has sent to The Mirror) plainly shows:

"That's a nice little romance copied from the New York Times in your issue of the 27th inst., about my esteemed friend John A. Hamilton 'bluffing' Marcus R. Meyer on a bet as to the relative capacity of Harvey's Theatre and the Grand Opera House, this city. Now comes the reality. I'll take the bet, for \$1,000 or as much more as 'Truthful John' can produce from his 'hug of roll of bills,' that the Grand Opera House, at the same relative prices as charged by Harvey's, will not hold as much money as Irving led at Harvey's Theatre on Saturday evening, Jan. 22, to wit \$1,000. You be the stakeholder and to decide the bet. Furthermore, I'll bet my entire friendship any reasonable sum that the receipts of the largest engagement ever played in the Grand Opera House—the Göttergötter company, in their performance (including Sunday) at precisely the same prices as Irving charged—were exceeded over forty-five per cent. by the receipts of the same Irving performance for the week of Jan. 24, to wit \$10,000. I know the exact amount about fifty-five per cent., but I'm betting on a 'sure thing.' Finally, I'll bet that the receipts of the Union Square company in The Lights at London, at Harvey's, for eight performances (not including Sunday, which is always the largest) during the week of October 26, 27, 28, 29, 30, 31, at regular prices, exceed over one-half any receipts at the Grand under like conditions."

It is no disparagement to Mr. Irving to say that he never once succeeded in packing the gallery at Harvey's, though he turned people away in droves from the lower boxes. On the first night of the Abbey Opera company in Faust, there were 400 more persons in the theatre than on the largest Irving nights above mentioned.

As a matter of fact the Grand Opera House is the smallest theatre in Chicago, smaller than Hoadley's, the Academy, or even the one (and not larger) Standard, and I believe it is a characteristic exhibition of "gall" for the manager thereof to be instituting comparisons with Harvey's, which is notoriously the largest theatre in Chicago.

Yours truly,

C. H. McConnell.

Here are bets enough to occupy Mr. Hamilton's attention for some time to come. In the managerial fraternity money talks most eloquently, and if Mr. McConnell's adversary wishes to answer this challenge, he must reply in kind and in coin.

Personal.

DOLARO.—One of Selina Dolaro's plays will be acted in London next June. Another is likely to be produced in this city during the Spring.

CAZURAN.—A. R. CAZURAN is busy putting the finishing touches on his original drama. It will probably be done first at the Third Avenue Theatre.

WARREN.—Edward Warren's engagement with Fanny Davenport has brought him good luck and three offers for next season with first-class attractions.

TABOR.—William Tabor, son of Governor Tabor, of Denver, Colorado, is spending a few days in the city with his bride, and has been entertained by the Madison Square and other managers.

WEINSHENK.—Louis Weinshenk will resume his position on the Paris Bourse after a short tour of the United States. He is a man of wealth, but deemed it discreet to withdraw from the Eden Museum. His departure will be regretted by many new-made friends.

MODJESKA.—On Friday afternoon Madame Modjeska will give a special benefit performance at the Madison Square Theatre in aid of the Polish school of St. Stanislaus. With her company she will present Adrienne Lecouvreur. The tickets are all in the hands of interested people and are bringing high prices.

PRICE.—Ed. Price, John McCullough's capable representative, is in the city preparing for the advent of his star next Monday. Mr. McCullough will be in or near New York until the closing of his season, filling four weeks at the Star, two at the Third Avenue, one at the Mount Morris and a fortnight in places near the metropolis.

The Garmoyle-Porteus Case.

Howard Paul writes The Mirror from London under date of Feb. 25:

"It seems that the Garmoyle-Porteus marriage is not to take place after all. I hear that the parents of the dapper young nobleman are disgusted, and well they may be, with the incessant gossip concerning the young couple that has appeared every week in the society papers, to say nothing of the photographs and caricatures that have enriched the shop-windows. The fierce light that beats upon an actress' marriage (and not much of an actress either, for the lady's salary was £4 a week) is not to the taste of Earl Cairns, and it is a thousand pities young Garmoyle lost his head, to say nothing of his heart, over the pretty coquette of the Savoy. As is usual in these cases, when the lady finds she cannot accomplish her desire the goes in for what are called substantial damages—breach of promise—but if the figure £50,000 be correct, as gossip reports, I fancy the jury will cut the amount down to say £5,000—a gentle consolation for not being able to print on their visiting card 'Lady Garmoyle.' Fifty thousand pounds (modest sum) will impoverish the house of Cairns, and though revenge is sweet, surely the actress does not desire to reduce her ex-lover and his family to positive penury. It will not be long before another pretty face will enslave and fever Garmoyle quite as completely as the fascinating Porteus. But let him beware of the pinnacles of the footlights."

"A writer in the Paris *Evénement*, M. Louis Benson, states that Gilbert's play, *Tragedy and Comedy*, which is now in the bills of the Lyceum Theatre, is taken from a piece by M. Paul Ferrier, called *Taharine*, which was represented at the Theatre Français in 1873. M. Benson remarks that 'one of the scenes and the greater part of the dialogue are identical.' Gilbert poses as an original author, professing great contempt for adapters. What will the London writers say to this?"

Getting at the Truth.

In an interview last week Charles Overton said that the play of Truth, owned by Evans and Hamilton, was a plagiarism of Frank Harvey's *Wages of Sin*, the American right to which he and Charles Maubury had just purchased, and that he should immediately enjoin Evans and Hamilton from further representation of Truth. Henry Holland, who is said to be the author of the last-named piece, asks us to publish the following statements in reply to Mr. Overton's charges:

"Frank Harvey's *Wages of Sin*," says Mr. Holland, "is an adaptation of a French play that I saw in Paris during the last Paris exhibition, some six months ago. Our play of Truth is simply in plot the same as the French play. It is not *Wages of Sin*, and is not cribbed from that play. Frank Harvey's plays are all from the French. He got them from the late Madame Beatrice. I have the assurance of the editor of the London *Era* that *Wages of Sin* is from the French. Overton and Maubury can litigate all they know how. They will spend their money to advertise us—that's all. Overton is simply trying to chaff us. He is really afraid of our Truth. It is a better, shorter, crisper and more dramatic play than *Wages of Sin*. Maubury and Overton have no proprietary right in *Wages of Sin*. They simply play the piece on a royalty or license."

"I am a fellow of Magdalen College, Oxford, and fancy I can outdo Harvey in language. In fact in that particular Harvey always fails. He is simply a hack, and a hack with very broken knees—a cab horse in fact. I was a barrister myself and have the best friendly and uninterested advice it is possible to have. Overton and Maubury threatened, through their attorney, over a month ago to stop Truth, and when our lawyer took up the gauntlet and dared them to commence legal proceedings, they wrote suggesting an amicable settlement. We have no settlement to make, amicable or otherwise. Truth is our play, and as such we will play it without fear of molestation. I don't believe any play is strictly original. Shakespeare went back for his plots, and that's years ago."

THE MIRROR is not prepared to give an opinion on the merits of this case. From his own statement, however, it appears that Mr. Holland has pirated Truth from the French, that he is given to braggadocio, and that if he can "outdo Harvey in language" the author of *Wages of Sin* must be a very small literary potato.

A Compliment to Bascomb.

On Washington's Birthday the McCullough Dramatic Club visited Rainsford Island Boston Harbor, and gave a maine performance to the inmates of the institution in honor of Harry Bascomb, the crippled actor. The theatre was constructed under Mr. Bascomb's supervision, and was complete in every particular, proscenium, scenery, etc., being provided. In this work Mr. Bascomb had the generous assistance of Colonel John C. Whiton, superintendent of the island. On either side of the proscenium were portraits of McCullough, draped with American flags. Two steamboats were chartered by the State Board and brought over from Boston to the club and about one hundred guests. Among these were the President and Board of Directors of Public Institutions, Messrs. Whiting, Risteen, Pease, Pray, Martin, O'Neill and Cator; Superintendent Whiton and family; Captain Barry, Master of the House of Correction; Assistant Port Physician Cogswell and many others.

The performance began with the farce *A Regular Fix*. Then came music and recitations, after which The Two Publicists was given. Both pieces were capitally acted, the members of the cast displaying much ability.

When the entertainment ended President Whiting called on the Islanders for three cheers for the McCullough Club. They were heartily given and repeated with a "tiger." Then a collection was served to the guests at the superintendent's house. As the boat left the wharf a little later the president called for three cheers for "Harry." Mr. Bascomb uncovered his head and bowed his thanks. A gleam of sunshine, it would seem, now and then penetrates even to the unrelenting precincts of an alms-house.

The McCullough Club are to receive a testimonial for their services from the Board of Directors. They are certainly entitled to the best wishes of the profession and The Mirror for having contributed to the happiness of a disabled actor.

He Was Remembered.

A story is told of C. A. Davis, one of the Madison Square agents, which will bear repetition. A year ago Davis was plotting the Callender Colored Minstrels through the South. This season he is representing the more dignified Rajah company, and was in Richmond recently preparing for its advent. While waiting for the bill-poster at Ford's Hotel, Davis began humming one of old Callender's melodies:

Happy little darters on the levee,
Waiting for the steamer to come down, etc.

Upon hearing the words of this song a young colored lad who, with a number of others, as is usual, was hanging around the bill-trunk, eyed Davis closely for a moment, and then exclaimed earnestly, with a smile of satisfaction:

"I knows you now, boss, sash 'nough; you's de feller dat had de pictures ob dem coon minstrels dat war heah a yash 'go."

The recollection of the visit of Callender's dusky warblers aroused, as if by magic, all the latent vocal talent of the crowd of little mokes, and never was William Welsh's song, "Happy Little Darters," rendered with more zeal and gusto.

It is needless to say that the Rajah agent had business up the street about this time.

Letters to the Editor.

"SOME ONE HAD BLUNDERED."

NEW YORK CITY, Feb. 23, 1884.

Editor New York Mirror: Much to my surprise I find my name billed as among the company at present playing *Pique at the People's*. The engagement was offered me; but as the piece was to be played in some outside cities, I declined, not wishing to leave New York. The appearance of my name was no error of mine. Yours truly,

Geo. Hoy.

LOOK OUT FOR HIM.

FULTON, Mo., Feb. 24, 1884.

Editor New York Mirror: Dear Sir: A man representing himself as Tom C. Sorrell, of Rice's Megaphone Minstrels, has recently been here and to neighboring towns borrowing money. Upon the strength of these representations we loaned him \$2.50. We learn that there is no such troupe on the road. Yours truly,

SAMUEL D. LOUTHER.

Professional Doings.

—Charles Wheatleigh is resting this week.

—A new American Exchange is about to be opened in London.

—Nizan, late of Gran's Opera company, sails for France on the 12th.

—According to the cable, George Rignold arrived in England on Tuesday.

—The McCaull companies on the road are rehearsing *Falka* and *Desirée*.

—Mrs. Tony Pastor gave a children's party at her residence last week.

—Charles Daniels has joined Callender's Minstrels as acting manager.

—A young variety actor named Base was convicted of larceny on Tuesday.

—William Redmond has a new play by the author of *A Midnight Marriage*.

—Louise Paulin is hard at work on a new play in which she will star next season.

—Edward Solomon is coming back to America accompanied by Lillian Russell.

—Robson and Crane appear at the Grand Opera House in *Shards* and *Plato* next week.

—Richard Stahl has dedicated his new and beautiful song, "Sometime," to Lily Post.

—Ella Hawkins, a St. Paul lady, has been offered an engagement in the Bijou Theatre company.

—Katie Putnam is succeeding very well in the West, being well received both by press and public.

—Vancoli has obtained permission from Miles and Barton to assist at the benefit of the Caron Brothers.

—Max Freeman has again retired from the east of Orpheus and Eurydice, E. S. Grant taking his place.

—It is probable that Clara Morris will play in London next season under Frank L. Goodwin's management.

—Perugini is going back to Italy next season, although offers to remain in his native country are tempting.

—Geistinger and Seibold received a great ovation at the conclusion of the opera of *Ys* at the Thalia on Tuesday night.

—The frequent amateur performances held at the Madison Square Theatre shows the necessity for a permanent amateur theatre.

—Manager McCaull has arranged with the various parties who claimed an interest in the opera *Merry War* and now owns it entirely.

—Gustave Frohman will sail for Havre March 12. He will visit Paris; thence to London to prepare for the Callender's Minstrels.

—Charles Frohman has secured the American rights to *Mollie* and *Mitland*'s new Parisian success, *La Comaque*, and is open for negotiations.

—The Sawtelle Comedy company continue to do Hazel Kirk, Rosedale, The Banker's Daughter, Colleen Bawn and Josh Whitcomb without authority.

—The Journalists' Club of Baltimore have tendered a letter of thanks to the Madison Square management for the benefit given the Club by the Kemerda company on Feb. 19.

—The Bijou management are besieged all day by visits from handsome and educated women desirous of going on the stage in any capacity. A polite negative is no use, the cry is, still they come.

—Members of the Detroit press and bar entertained Colonel John L. Burleigh, leading man of one of Shook and Collier's companies, as a supper on Saturday night. Colonel Burleigh is the late partner of George C. Miln.

—Next season the Hamiltons will produce a new spectacular comedy which they have held in reserve for some months.

—Carrie Turner, who married a Boston gentleman named Hiss some months ago, will probably return to the stage.

—The business of the Sports company this season has been phenomenal. Manager Sanger is fast acquiring wealth.

—Barley Campbell writes from the South that he is enjoying his trip in royal fashion. He will return to the city shortly.

—Fred Marsden is ardent about the Square this season. He is confined to his study most of the time working out new plays.

—The Alpine Notes will not be withdrawn from the Madison Square Theatre this season, as the box-office returns indicate great popularity.

—J. B. Stedley has been engaged by Samuel Colville to play in the Pavements of Paris when it is produced at the Fourteenth Street Theatre.

—Mrs. E. V. Sinclair is in town. She has drawn salary every week this season from the Hamiltons although she has not appeared a single night.

—William Horace Lingard will appear in *The Rajah* when it is produced at the Strand Theatre, London, after Minnie Palmer's engagement.

—The storekeepers in the neighborhood of the old Windsor Theatre have so increased their idea of the value of their holdings, that it is almost certain John A. Stevens will be unable to rebuild the theatre.

—Berry Wall, the "King of the Dudes," occupied a box at the Fourteenth Street Theatre on Monday night. His make-up occasioned nearly as much laughter as did that of Mr. Kruger.

—The tenor in the cast of *Princess Ida*, who made a disgraceful exhibition of himself at the Fifth Avenue the other night, was, it is said, literally lifted out of the back-door on the toe of John Stetson's Number 9 boot.

—John Stetson's enterprise is unpleasant for his patrons. He insists upon keeping the storm-doors of the Fifth Avenue entrance open in order to attract passing public attention to the cases of photographs of Princess Ida, and the keen winds blow into the auditorium.

—Henry Irving has been elected a member of the Reform Club of London. It is entirely a political body and controls all the Liberal candidates at parliamentary elections, supplying funds for the same. The honor of membership is greatly esteemed and difficult to obtain.

—The Erie Railroad continues to grow in popularity among theatrical people. It is one of the safest and most comfortable lines in the world, and it possesses in James Buckley and E. V. Skinner—two of a kind—the liveliest and most courteous representatives imaginable.

There!

—On Monday night a party of theatrical and railroad people, including Wesley Simon, Manager Farnsworth of the Rock Island Railroad, Mr. Skinner of the Erie, and Manager Tabor, of the Tabor Opera House, Denver, were treated to a sight of the institutions on Blackwell's Island.

—The adaptation from the French for Ben Maginley, made by Cazuran, is exceedingly funny. It is a farcical comedy and is localized. One scene is laid in Nash and Crook's restaurant. Maginley and Frank Curtis are partners in the affair. The piece will be brought out at the Third Avenue.

—The custom of passing iced water around between the acts should be adopted by all the managers. The ladies who visit the Madison Square appreciate its observance there. Women cannot go out between the acts like men and they have no means for satisfying thirst unless the management provides it.

—W. Henry Rice's Pleasure Party has come to grief. Harry D. Graham, the manager, with his wife, is in St. Louis. Among the prominent members were Agnes Halliott, Alice Gleason and Frank Budworth. After receiving a dollar or two apiece from Mr. Rice, at Oxford, Miss., the company scattered.

—Appropos of the forthcoming benefits of the Actors' Fund, a well-known actor said yesterday: "If the committee would appoint a person to canvass on the Square in summer, they would surely find response and increase their membership. If the payment of annual dues was inconvenient then, they would surely be paid out of the first week's salary by the poorest professional."

—Louise Ralle has made a hit in the new piece, *Deuce of Hearts*, now being presented at the Grand Opera House, Brooklyn. In the subterfuge role of Nancy she gives an imitation of Davenport as Fedora, and evokes rounds of applause nightly. She also sings a song and dances a sailor's burlesque to the intense delight of the upper tier.

—At Chattanooga, Tenn., on Monday night, during Ada Gray's performance, a rough in the audience growled. The scene was the last of East Lynne, the woman dying repentant. Hearing the interruption she said, in her stage voice, as if part of her lines: "I score, I score the man who would laugh at such a scene." The rebuke so shocked the fellow that he shrank out of the house.

—Barnum's Circus will have 873 names on its pay-rolls, 640 in the exhibition department, 210 on the cars and twenty-three agents, the daily expenses being \$6,000. The tents will seat 21,000 persons, and for the first time double tents will be carried, so that while the circus is playing in one town the preparations will be made in the next. There are eleven palque cars, seven advance advertising cars and fifty-four cars for cages and properties.

—Pantalone Adams has written us to say that his brother will never join a circus, but George H. writes us to say that he will be "general director of comic business" of the Barnum and London Shows this season. He closes the Humpty Dumpty season April 5, at which date his contract with Adam Forepaugh ends. Next season he will be under the management of William H. Smith, of the Standard Theatre, St. Louis. The attraction will be a spectacular pantomime.

—One Mortimer, a barnstormer, played Out Boarding House in Alton, Ill., last Saturday night. William N. Danvers, The Mirror correspondent, telegraphed Robson and Crane to find out the status of Mortimer. The reply came that he had no right to the play. Mortimer had the effrontery to announce in the newspapers that the despatch was bogus. Another despatch from Robson and Crane authorized Mr. Danvers to enjoin the fellow, but it was received too late to be of use.

Librettists in America.

Within the last few years the English libretto has gained importance, but it has not yet acquired the dignity it enjoyed during the last century. It was then held to be first in rank relatively to the music, and it was written before that was of the first estimation. We may cite as examples, *The Beggar's Opera*, produced in London in 1727, by John Gay, the poet, and intimate associate of Pope, Swift, and other celebrities of that period, renowned by one song alone, Captain Mac-heath's.

How happy could I be with either,
Whate'er dear charmer away.

Later, we have *The Duenna*, by Richard Brinsley Sheridan, author of *The School for Scandal*, produced at Drury Lane, London, 1775, and having for that day the unparalleled run of seventy-six representations. In connection with this opera every one recalls the air sung by Carlos, in presence of Louisa.

Had I a heart for falsehood framed.

These were accepted at the time, and are still recognized as standard literary works; and the music provided for them, while enjoying a good reputation, has never subordinated the text.

Among ourselves we have had, in the order of time, as acknowledged and distinguished librettists, first, Lorenzo da Ponte, the Court Poet of Vienna, who visited England and thence emigrated to this country in 1805, and became here a naturalized citizen. In Italy, before that time, he had written librettos for Saleni, Martini and Mozart, and is recorded, not as a mere librettist, but as the author of the lyrical dramas *Don Giovanni* and *Nozze di Figaro*. In this country he cultivated literature, and was appointed, in his 50th year, professor of Italian in Columbia College; but it does not appear that he made, while here, any contributions to the operatic drama. Professor da Ponte died in this city in 1838. The next noted librettist who appears in America is the celebrated author of the Irish melodies, Tom Moore, who, in 1811, produced in England a comic opera in three acts, entitled *M. P.*, or the *Blue Stocking*, the music, also by Moore, who ascribes "what-ever little dramatic effect it may possess to the skillful suggestions and arrangements of Mr. Horn." This is Charles E. Horn, who subsequently visited this country, as also did Tom Moore, in 1804. Moore's visit was productive of a number of well-known songs, including the Canadian boat-song, "Row, Brothers, Row!" "I Knew by the Smoke that so Gracefully Curled," etc. We are not aware that he made any other contribution to the lyric stage than the *M. P.* The next to be named is John Howard Payne, born in this city in 1792, and who died in Tunis, 1852, the author of the opera of *Clari*, the *Maid of Milan*, written in an attic in Paris. It is in this opera that "Home, Sweet Home" made its first appearance in the world, in regard to which a writer (Mrs. Russell-Cavanagh), in a recent number of the *Home Journal*, revives a charge made as long ago as 1832, that "in the opera of *Clari*, written for Mr. Kemble, Mr. (Washington) Irving gave his whole time, assisting John Howard Payne to its completion," and that, in rejoinder to reproaches made by Payne against Irving, the latter referring to the assistance he had rendered to Payne "in all the writing he (Payne) was under contract to do," alluded specially to the opera *Clari*, and also used these significant words: "Mr. Payne knows who the real author of 'Home, Sweet Home' is." Mr. Payne, it is said, never met these charges. For ourselves, we cannot see in the lines of the popular song a single trace of the style or manner of Washington Irving. George P. Morris, born in Philadelphia, in 1804, well-known in his day as editor of *The Mirror*, is a librettist who claims attention as the author of the text of "The Maid of Saxony," music by Charles E. Horn, before mentioned, brought out at the Park Theatre in this city in 1842. General Morris had a claim to consideration as the author of melodies, including "Woodman, Spare that Tree," "My Mother's Bible," and others which had been set to music by various distinguished composers and presented before the public by singers of eminence.

In order of time follows Alfred Bunn, the noted manager of Drury Lane Theatre, and author of the libretto of *The Bohemian Girl*. Mr. Bunn visited the United States about 1850; his appearance when the sweet melodist was looked for, was disappointing; he was a heavy, thick-set man, and his conversation might be pronounced grossly realistic. He wrote nothing in the musical line while in this country.

We come now to the most successful modern librettist who has ever set foot on American soil; we refer to W. S. Gilbert, author of *Pinafore*. We believe the second opera from this gentleman, *The Pirates of Penzance*, was in part written, or at least it was completed and matured, in this country.

In the names we have mentioned it will be observed that there are but two Americans who seemed worthy of consideration on account of their admitted exhibition of the lyrical quality, although, while they were eminently successful in melodious verses, failed to master the harmonies of literary composition required to make the entirety of a well-constructed opera. Innumerable attempts, especially in the last few years, have been made to contribute to operatic literature; so far without any marked success. In no case has an American libretto established itself as an entity by itself, such as *The Beggar's Opera*, of Gay, and *The Duenna*, of Sheridan. This statement will apply, with slight exception, to England at this time, as well as to America.

What are the causes for this short-coming? In the first place, the present general style of writing, especially of verse writing, is adverse to the elegance and terseness required in lyric composition. There is scarcely a poet of the day whose writings could be referred to as furnishing specimens of the compactness and lucidity of expression which are indispensable to accompany musical measures. Closely connected with this is the lack of imagination, by which the author imparts to the language he employs a fervor and vivid movement which animate the composer and impart to the listener the thrill and ecstasy of inspired work. In plays we may forego much of the exercise of the imagination; the real presentation on the stage to a great degree satisfies desire, and such is the purpose of author, actor and man-

ager, but in sentiment, where it is conjoined with imagination, the ideal element is necessary, it is involved in the lyric and musical elements, which both appeal to the remote and unseen and carry us afar from the present and the visible. For this assumption, which is intrinsically just, we have high professional authority. It is Mr. Joseph Goddard, who (in a recent number of the *London Musical Opinion*) reports, in regard to Goddard, "from personal intercourse the writer can state that the poetic basis of the music is always the principal object of attention of this composer." The most conclusive reason for the inferiority and utterly impracticable character of the contemporary libretto is the rarity or entire absence of the lyric faculty. We would have to name a good many popular verse-makers before we came to one possessed of this special gift. It is ascribed, for instance, to Tennyson, but to the Poet Laureate does not belong the vim and momentum of style necessary to the author whose words are to bear along, and to be borne along by, the operatic current. And so with many, with most modern writers of verse. Another fatal drawback to all recent attempts at American librettos has been the unfortunate selection of subjects. These have not been so chosen as to furnish the necessary materials for lyrical treatment; they have been ordinary, bald topics, associated with no romance, myth or legend, and affording no perspective, such as is required in every work of art. They have been mere sketches in chalk upon a blackboard hung flat against the wall.

La Charbonniere.

"I have seen it stated in several papers that John A. Stevens has purchased the successful French play called *La Charbonniere*," said Joseph Brooks to a *MIRROR* reporter yesterday. "He has no right to it; we secured it some time ago."

"Do you intend to present it soon?"

"That is uncertain. We have no reason to complain of our attractions at present, and having our hands full, the new play will likely rest until next season."

"How many companies will you send out next season?"

"I cannot answer that question satisfactorily just now. However, I can say we will have one *Romany Rye*, in the *Ranks and Madam Ristori*. We shall certainly have more, but I am unable to state positively. Very likely *Wilson Barrett* will come."

"You will have no interest in the new Standard Theatre, then?"

"None whatever. We do not wish to touch it. We have no desire to manage a metropolitan theatre at present."

"Literary" Men.

"It is laughable," said Bartley Campbell, to a writer for this paper just before he left for Florida, "to mark the pretensions of so-called 'literary men' and the advocacy they receive from certain newspaper people when they condescend to turn their attention to the stage. As a rule, 'literary men' are not successful dramatists, since their habitual work calls for qualifications of a very different nature from those essential to successful novelizing or essay-writing. And it is equally absurd to say that the dramatic literature of the stage owes its origin to 'literary men.' Mind, I use the word literary in its common sense. Shakespeare wasn't a 'literary man' according to that signification, and I guess the stage will never benefit from the contributions of people whose proper province is the field of letters. The talent of the playwright is quite separate and distinct from that of the poet, the novelist and the reviewer. The sooner men who follow these pursuits realize this difference, the sooner they will stop making failures."

Archie Gunter holds views of a somewhat different nature from those of Mr. Campbell, although he is equally opposed to the theory that men of literary bent are qualified to make successful plays.

"I don't see the distinction that exists between novelists and dramatists so far as the term 'literary' goes," said Mr. Gunter to our representative. "The drama is the highest form of literature. There seems to be a mistaken idea that it's an inferior class of authorship. Nonsense! This impression has gone abroad simply because the loftier style of dramatic composition has gone out of fashion. But the quality of literature does not depend upon the matters of which it treats, but rather upon the manner of treatment. For example, if I were to write a play introducing a gutter-snipe and placed language in his mouth characteristic of and appropriate to gutter-snipes, that would be natural and quite as good literature as if I dealt with women in *decollate* dresses and men in *tailor-tails*. If, on the contrary, I should give speeches to a bum that belong properly to a *valet*, that would be bad literature, unless the purposes of burlesque or satire were being conserved. Dramatists, if they possess merit, have the same right to be designated by the word 'literary' as any other body of writers. The restricted use of the word at present obtaining gives an entirely false exclusiveness to the writers of books."

Amateur Notes.

Mrs. James Brown Potter, Mr. Robert Sale Hill and other well-known amateurs, will appear in *A Midnight Marriage* directly after Lent.

Mr. John H. Bird made a pronounced success last week at the Academy in *Love's Sacrifice*.

Mrs. Nelson and R. C. Hilliard will assume prominent parts in the forthcoming production of *Maud's Peril*, Miss Hegeman, of Troy, N. Y., will make her first appearance in this play.

The Amateur League is ambitious to attempt *Richard III.*, *Othello* and *ROMEO and JULIET*. R. R. Throckmorton, a talented member of the League, will be seen in the next play.

Louise Leighton, Sara Lavelles and J. B. Mason, W. G. Reynier and Maurice Stratford, were some years since members of the Laurel Club of this city.

David Belasco, of the Madison Square Theatre, was made the recipient, recently, of a handsome watch and chain, a gift from the managers of the *Pedestal Fund* in recognition of his services as stage manager for their entertainment.

Adrienne Lecouvreur was the play produced

by the Kemble on Feb. 25, at the Brooklyn Academy of Music. The arrangements in front of the house were very creditable to an organization which claims to be a representative one. Business tact should be studied and the example of such well conducted societies as the Gilbert, Amateur League and others should be emulated in this respect.

A plan has been filed in the Building Bureau by Philip G. Hubert, President of the Lyceum Company, for the erection of a theatre, with stores underneath, on the west side of Fourth avenue, north of Twenty-third street. It is to be four stories high and have a frontage of forty-nine feet nine inches, the depth being ninety-nine feet. The front is to be brick, and the cost \$30,000. This is the house in which Spader and Gale are interested.

Denver Academy of Music.

The Denver Academy of Music has got into the control of its owner, P. T. Hughes, who ousted the lessees on the 15th instant, as they failed to comply with their lease in keeping everything first-class, and he is now putting everything in fine shape. While repairing the small loss by fire on the stage he will invest over \$2,000 in making other improvements, among which will be three additional exits, making seven in all, and in case of any emergency one thousand or more people can get out in less than two minutes. There are over one thousand first-class opera chairs. Stage boxes, Steam heat and other appointments first-class in every respect. The building cost Mr. H. over \$100,000, and furniture and fixtures over \$25,000. The building is three-story, 125 feet on Sixteenth street by 75 feet on Holiday street, and within less than 100 feet of three National banks and U. S. Mint. Double track street cars pass in front of the theatre, for all parts of the city, almost a car per minute. It is well known that Denver, with about 20,000 population, and only one more theatre, has contributed very liberally to good entertainments. After all the improvements are made, within a week, Mr. Hughes will offer the building and fixtures for sale for cash or on long time, or will lease the same for from two to ten years at very reasonable rates; but in no case will he have any dealing with any party who can't make and save money and who cannot conduct the theatre business to their own profit and to the satisfaction of the public, and who must be known to be able and prompt in paying their obligations. The Academy is now ready for good entertainments, and the rent only \$450 per month. For further particulars address P. T. Hughes, owner Academy of Music, Denver, Col.—*Cont.*

ALLENTOWN, PA.

ACADEMY OF MUSIC.
The Only Place of Amusement in the City.

During the Summer vacation will be freshly painted; chairs newly upholstered; scenery repainted, and a number of new sets added.
Will play none but first-class attractions.

NOTICE.

The contract between B. J. Hagenbuch (proprietor) and G. C. Aschbach (manager) having expired Jan. 1, 1884, all communications for season of '84 must be addressed to the proprietor.

B. J. HAGENBUCH.

BINGHAMTON, N. Y.

HOTEL BENNETT, CENTRALLY LOCATED, everything new, all modern improvements, including passenger and baggage elevator, gas, steam, etc. Every room heated by steam. Special rates to the profession. G. M. FURMAN, Proprietor.

BROCKVILLE, CANADA.

NEW OPERA HOUSE, GEO. T. FULFORD, Manager. Seating capacity 1,200. Complete in all its appointments. Rent or share to first-class combinations.

COLUMBIA, MAURY CO., TENN.

NEW GRAND OPERA HOUSE.
No finer theatre in the South.
Seating capacity, 800.
Population, 6,000. Situated 45 miles south of Nashville on the L. N. and Great Southern R. R.
Address, H. P. SEAVY, Manager.

DES MOINES, IOWA.

FOSTER'S OPERA HOUSE.
NEW HOUSE.

THE FASHIONABLE THEATRE OF THE CITY.
Located on Walnut Street, on the GROUND FLOOR.

Will play none but first-class attractions.
Address, WM. FOSTER, Manager, Foster's Opera House.

ELIZABETH CITY, N. C.

HARNEY'S THEATRE (T. SELBY HARNEY, Proprietor). On ground floor; capacity 500. Population of town, 3,500; a show-loving people; situated on the E. C. and N. R. R., two hours from Norfolk, Va. Daily newspapers, Good Hotels, etc.
J. W. T. SMITH, Bill Poster.

INDIANAPOLIS, IND.

JOHN EDWARDS, Bill Poster, controlling the most prominent Bill Boards in the city, including the largest Board in the State, enclosing the State House Grounds. Orders by mail promptly attended to. Office at Daily Sentinel Office.

LOS ANGELES, CAL.

CHILDS' OPERA HOUSE.
The Handsomest Theatre on the Pacific Coast.

WILL BE OPENED ABOUT MAY 1.
Seating capacity, 1,500.

Address all communications
COL. A. M. GRAY,
Los Angeles, Cal.

LOUISIANA, MO.

HOTEL CASINO, J. D. BOWMAN, Proprietor. The most popular house in the city. Newly furnished with all the modern improvements. Special rates to the profession.

MADISON, WIS.

VILLAS HOUSE, J. VAN ETTA, Proprietor. The most popular house in the city. Newly furnished with all the modern improvements. Special rates to the profession.

PITTSFIELD, ILL.

FISHELL'S OPERA HOUSE, A. FISHELL, Proprietor. An grand floor.
Seating capacity, 1,000. Good show town; easily accessible from Jacksonville and Springfield, Ill., and Hannibal, Mo.

SKANEATELES, N. Y.

LEGG HALL.
HOLLAND PETHERAM, Lessee and Manager. Seating capacity 1,000. Population 1,000. Good attractions played on percentage.

SOUTH NORWALK, CONN.

"MAHACEMO" HOTEL, OPPOSITE N. Y. N. & H. R. R. Depot. Special rates to the profession. Heated by steam.
H. FRANCISCO, Proprietor.

Edwin Booth

Letters may be addressed care New York Mirror.

John McCullough.

SEASON 1883-84.

Time All Filled.

COMPANY COMPLETE.

Communications to be addressed

WILLIAM M. CONNER, Manager,
St. James Hotel, New York.

W. A. Whitecar.

HAROLD ARMITAGE.

Margaret Mather

J. M. HILL, Manager.

Permanent address,

Clark and Madison Streets, Chicago.

Effie Ellsler.

Union Square Theatre.

Sydney Cowell.

ENGAGED BY BROOKS AND DICKSON.

Season 1883-84.

Helen Sedgwick.

A SOUTHERN ROSE,

IN

A MOUNTAIN PINK

Address N. Y. Mirror.

Ted. D. Marks.

BUSINESS REPRESENTATIVE.

Grau's English Opera Co.

Patti Rosa.

Address care New York Mirror.

Mr. and Mrs. Harry Watson

COMEDY COMPANY

in

WRINKLES.

En route. Permanent address,

41 West 22d Street, New York.

JENNIE MORTON.

With Bartley Campbell's White Slave Company.

En route.

MR. SYDNEY ROSENFELD.

Permanent address,

New York Mirror Office.

LEONARD S. OUTRAM

Leading Business Address always,

Lamb Club.

MR. S. W. LAUREYS.

Professor of the Art of Costuming.

215 Broadway, opposite Stewart's.

UTICA, N. Y.

Headquarters for the Dramatic and Musical Profession. GEORGE W. GAMMEL, Established since 1840. Liberty Street, Utica, N. Y.

Imported and Dramatic Wines, Liquors and Cigars. GERMAN RESTAURANT. Gracious Breeding Co.'s Celebrated Rochester Boleman Lager a specialty. The most popular pleasure resort in the city, within one minute's walk from Opera House.

P. O. New York Mirror always on file.

Mary Anderson

AT THE LYCEUM THEATRE,

LONDON, ENGLAND.

Thos. W. Keene

SEASON

1883-84.

TIME ALL FILLED.

Address all communications

W. R. HAYDEN, Manager.

National Printing Company, Chicago, Ill.

Marie Prescott

SEASON 1883-84.

Address

JOHN A. STEVENS,

New Park Theatre, New York.

Louise Paullin.

Address N. Y. Mirror.

Miss Sara Von Leer.

ADDRESS N. Y. MIRROR.

Charles C. Maubury.

MAUBURY AND OVERTON'S

Hoop of Gold Co.

Address N. Y. Mirror, New York.

Roland Reed.

EN ROUTE.

Paris, Tex., Feb. 9; Hot Springs, Ark., 21; Little Rock, 22, 23; Memphis, 24, 25, 26; Evansville, Ind., 27; Terre Haute, 28; Lafayette, 29; Ft. Wayne, 30; Coldwater, Mich., 31; Kalamazoo, 32; Ann Arbor, 33; Jackson, 34; Albion, 35; Battle Creek, 36; Grand Rapids, 37, March 1.

GUSTAVE A. MORTIMER,

Sole Manager

SAMUEL FLETCHER, Business Manager.

LEAD, COMEDY AND SOUBRETTE.

Louise Balfe.

As NANCY in

THE DEUCE OF HEARTS.

At Liberty in April.

Address Agents.

JUVENILE LEAD AND LIGHT COMEDY.

G. Herbert Leonard.

As the Byronic Poet in

THE DEUCE OF HEARTS.

Disengaged shortly.

Address Lamb Club or agents.

Fred Lotto.

CLARA MORRIS COMPANY.

En Route.

Address Agents, or 68 West 24th St., N. Y. City.

Marie Bockell.

PRIMA DONNA.

Samuel Reed.

COMEDIAN.

Disengaged. Address Spies & Smart,

12 Union Square.

Edna Carey.

BALDWIN'S THEATRE, SAN FRANCISCO, CAL.

SIX WEEKS COMMENCING

MARCH 3.

Camille Kinzey.

JUSTINE IS ONLY A FARMER'S DAUGHTER

Disengaged

En Route.

Miss Kate M. Forsyth.

BROOKS & DICKSON.

Address, 41 West 22d Street, New York.

NEW IDEA. OPERAS

For the Entertainment of Children.

MUSIC BY ALFRED CHILDER, ALBERT F. PARSONS, DR. S. AUSTIN PEARCE AND FRANK A. HOBSON.

Each of these operas has been publicly performed and proved to be a success on night of performance.

Address: **CHARLES BARNARD,**
Care of the Century, 31 East 17th St., New York.

EDWARD L. BLOOM
MANAGER

Boston Theatre Success,
JACKSON'S
Queen's Evidence.

Address: **MANSON.**

NEW OPERA HOUSE
J. R. KUNKLE,
PROPRIETOR AND MANAGER.
Irwin Station, Pa.

Seating Capacity, 1,000. The content and most complete Opera House outside any city.

Dressing-rooms in abundance, warm and convenient. Stage exits. Scenery in abundance and handsome.

ONLY FIRST-CLASS ATTRACTIONS WANTED.

For terms and dates address
J. R. KUNKLE, Irwin Station, Pa.

1883 SEASON 1884

THE HANLONS.
—
Le Voyage En Suisse
—
TIME ALL FILLED

Address: **JOHN G. MAGLE.**

WARNING
TO MANAGERS.

Memor. Maubury and Overton have secured the exclusive control of Mr. Frank Harvey's great London success,
THE WAGES OF SIN.
Add any infringement on either title or drama, or any scene, situation or portion thereof, will be severely dealt with according to law.

CHAS. H. HICKS,
General Manager Maubury and Overton's Enterprises.

New Orleans Theatres
GRAND OPERA HOUSE,
ST. CHARLES THEATRE,
ACADEMY OF MUSIC.

Have time open this season in February, March and April.

Address all communications to
D. BOWELL, New Orleans, La.

JERSEY CITY
Academy of Music.
NOW BOOKING FOR
1884 - SEASON - 1885.

First-class attractions wishing dates please address
H. M. HYAMS, Acting Manager.

Academy of Music,
MACON, GA.
—
Seating Capacity, 1,250.

To be completed AUGUST 11, 1884. Non booking companies for season 1884-85 on rental or shares. No connection with any parties now running old theatre. Liberal and progressive management. The largest and best equipped house South. No free list permitted; no contracts permitted, except direct with the Company, which must have seal or name to be invalid.

Address: **ACADEMY OF MUSIC COMPANY, MACON, GEORGIA.**

Notice to Managers and Actors

Managers and actors are hereby respectfully notified that

Fanny Davenport

by duly executed papers procured by the Messrs. Condit Bros. at their branch office in PARIS, has obtained the exclusive privileges of SARBOU'S Drama of

FEDORA

for the United States and Canada, and that in the event of any attempt making to produce printed or simulated versions of

Miss Davenport's
EXCLUSIVE OWNERSHIP OF ALL THE STAGE RIGHTS IN FEDORA

Address all communications to
EDWIN H. PRICE,
Care New York Mirror.

MUSIC HALL, HAMILTON, OHIO

Seating capacity, 1,000. (Entered this Hall ground first Phil. Route.)

TO MANAGERS:

As managers of Barlow, Wilson and company, I feel the pleasure of occupying the Music Hall, and will say to all managers that if some of the greatest halls in Southern Ohio, and if at any time I return to Hamilton, I will, beyond doubt, occupy Music Hall.

H. J. CLAPHAM
I am now looking for 1st and 2nd. First-class attractions wishing dates, please address above management. N. B. First-class attractions for March and April.

CHARLESTON, S. C.
OWENS'
Academy of Music.
First-class in all respects.

All business communications should be addressed to
J. M. BARRON, Manager,
Charleston, S. C.

TEXAS.
Harmony Theatre (New), Galveston.
Seating capacity, 1,000.

Gray's Opera House, Houston.
Seating 1,000, being the largest Theatre in the city.

First-class attractions desiring time with connecting dates in other cities in the State will please call on or address
L. E. SPENCER,
Galveston, Texas.

P. S.—Managers looking at the Harmony in Galveston are certain of their dates.

SEASON 1883-84.

William Stafford
SUPPORTED BY A
LARGE AND POWERFUL CO.

Under the Management of
WILLIS ROSS.

Appearing in the following repertoire:
MERCHANT OF VENICE, ROMEO AND JULIET, RICHELIEU, HAMLET, OTHELLO, KATHERINE AND PETRUCHIO, DON CESAR DE BAZAN, LADY OF LYONS, THE LIAR, MARBLE HEART.

Address as per route, in N. Y. Mirror, **WILLIS ROSS.**

Henry Lee
BALDWIN THEATRE,
SAN FRANCISCO.

SIX WEEKS. NEW YORK IN APRIL.

Address all communications,
LILFORD ARTHUR,
34 West 25th Street, New York.

Mr. Lilford Arthur.
MANAGER FOR HENRY LEE, ESQ.

Mr. Arthur has several new plays, by English authors, to dispose of.

Address all communications to 34 W. 25th St., City.

Nelson Wheatcroft.
Having just arrived from Buenos Ayres, can accept engagements in the States previous to his return to England.

Business Manager for Miss **ADELINA STANHOPE.**
Address letters Mirror office.

Perkins D. Fisher.
COMEDIAN.

IMMENSE HIT AS ELIAH COOMBE IN SILVER KING, & C.

Perkins Fisher's impersonation of Eliah Coombe is one of the best bits of stage scenery and has been seen in many a day. *Brooklyn Times,* (N. Y.)

About the most enjoyable bit of acting in the play is that of Mr. Perkins Fisher as Eliah Coombe. The way in which Mr. Fisher says "My dear boy" is a decided hit. *New York Herald,* (N. Y.)

The Eliah Coombe of Perkins Fisher is made an excellent comedy part by this actor. He keeps well within the limits, and his every appearance provokes laughter. *Dramatic Artist,* (Rochester.)

Perkins Fisher as Eliah Coombe deserves special mention. *N. Y. Mirror,* (Rochester.)

Perkins Fisher as Eliah Coombe was particularly good. *Dramatic Artist,* (Troy.)

Perkins Fisher as Father Christmas is most constantly called upon. He is an admirable actor. The ingenuity of that rare old rural Christmas is made a great deal of by Mr. Fisher. *Albany Argus,* (N. Y.)

Mr. Perkins Fisher as Eliah Coombe, the farmer, and third, gave us perfect a bit of character acting as has been seen in this city in many a day. *Albany Argus,* (N. Y.)

Perkins Fisher as Coombe was very amusing, and his "My dear boy" is sure to be the catchword of the town. *Albany Argus,* (N. Y.)

Address: **MIRROR OFFICE.**

Murry Woods.
COMEDY CHARACTER AND SINGING Baritone.

Address as per route.

BIJOU THEATRE, BOSTON.
For the Engagement of
CHARLES B. HANFORD.
SEASON 1884

SING CLAUDINE, JULIUS CESAR, ANTONIO, TRUSSARD, JESS, ETC.
THOMAS W. KEENE.

Address as per route or permanently New York Mirror, N. W. Washington, D. C.

AMERICAN TOUR. RHEA.

TIME ALL FILLED—COMPANY COMPLETE.

M. B. Curtis'
SAM'L OF POSEN CO.

Address all communications to
HARRY MANN, Manager.
As per route.

SEASON OF 1883-84.

Frederick Paulding.
—
LEADING BUSINESS
WITH
R. E. J. MILES.
—
AFTER MARCH 10, AT LIBERTY.

Address: **MANSON.**

1883 STARRING TOUR 1884

Louise Sylvester.
—
FREAK. AND A NEW PLAY.

Address: **MIRROR.**

Etelka Wardell.
LEADING LADY, **SILVER KING CO.**

Under the management of J. H. HAVERLY.

Sally Williams.
SOUBRETTES, BOYS AND INGENUES,
NIBLO'S GARDEN.

Sally Williams displayed talent as Marie.—*New York Mirror,* Dec. 22.

Sally Williams deserves warm praise for her natural and careful portrayal of the heroine Marie.—*Clipper,* Dec. 29.

Miss Sally Williams was naive, bright, sweet and interesting, and acted with excellent discretion the part of Marie.—*New York Daily News,* Dec. 15.

Ada Gray.
—
IN
EAST LYNNE.

Time all filled.

Address: **MIRROR.**

Miss Nelly Howard.
—
AS PRISCILLA SEFTON.

WITH UNION SQUARE STORM-BEATEN CO.

Address as per route.

Mrs. Chas. Edmonds.
WITH **MRS. LANGTRY**
BALANCE OF SEASON

Charles Edmonds.
LEADING Prince Hal, Archibald Gordon, Simon Briggs, with Barney McAuley, Season 1884.

Address: **MANSON.**

Earle Stirling.
CHARACTER AND COMEDY.
WITH MR. AND MRS. W. J. FLORENCE.

Address: **Lands Club.**

Mark Smith.
—
JOHN McCALL

Fanny Reeves.
Eugene Mcbowell.

Second tour of the West Indies, Jamaica, Barbados, Trinidad, Demerara. Engagements early in May.

140 W. 10th Street.

The season has a checkered and the chipmunk chippit.

EZRA F. KENDALL.
A LEADER THOROUGHLY THE ANGEL, In Master and Barman's Wanted a Partner.

1884 SEASON. 1885

Tremont Opera House, Galveston, Texas.
HENRY GREENWALL, Lessee and Manager.

Pillot's Opera House, Houston, Texas.
J. E. REILLY, Lessee and Manager.

Address: **H. GREENWALL,** Galveston, Texas, until May 1.

WANTED—AT HOUSTON—A Company for the first week in May. Grand Military Escapade. 15000
visitors expected; \$50,000 in prizes.

MAUBURY AND OVERTON'S ENTERPRISES.
Now Presenting the Great
SPECTACULAR HOOP OF GOLD
MELODRAMA.
BY
MORTIMER MURDOCH.

CHAS. H. HICKS,
GENERAL MANAGER
ARCHIE WACKENZIE,
Business Manager.

Managers having open dates address as per route.

D. G. LONGWORTH.
BUSINESS COMMUNICATIONS TO
W. W. KELLY, Manager,
Mirror Office.

AGNES VILLA.
In her great Drama, **M'CHETTE.** Playing to Crowded Houses Everywhere.

Permanent address, care Journal Job Print, Indianapolis, Ind.

Denman Thompson.
—
SEASON 1883-84.

TIME ALL FILLED.

Address all communications to New York Clipper Office.

Maggie Mitchell.
—
TIME ALL FILLED.

ADDRESS AS PER ROUTE.

Mr. B. F. Horning.
LEADING ROLE IN **CZEKA,** WITH **MARIE PRESCOTT.**

Mr. Horning gave an admirably, a decidedly fine performance of his part, sustaining his dramatic relation to the Czeke of Miss Prescott with a degree of excellence worthy the association.—*Chicago Inter-Ocean.*

Address Agents.

Harriet Webb.
THE DISTINGUISHED READER

and teacher of advanced elocution and thorough stage instruction. Voice culture a specialty. Professionals or amateurs coached. Plays read and criticised.

360 West 23d Street.

Eugene Moore.
FOURTH SEASON WITH **THOMAS W. KEENE.**

Horatio, Francis, Malcolm, Brabant, Etc.

Address as per route or Mirror.

Vernona Jarbeau.
SOUBRETTE.

Stock Company, 3th Ave. Theatre.

Blanche Seymour.
SOBRANO AND SOUBRETTE.

Having devoted the past eight months to her vocal studies, can now be engaged for Southerly parts in opera or drama.

Address: **300 Carolina St., Buffalo, N. Y.**

Will J. Duffy.
Business Agent, Princess Club Co.
Care of New York Mirror.

James E. Wilson.
LEADS.

Hospital "Nancy Mitchell" and "Captain Jack."

Miss Kate Burlingame.
Mrs. McGinnis, "Hostess," "Aunt Tab."
With **M. E. McAULEY**—1884.

Miss Sadie Bigelow.
LEADING LADY.

With **JOHN T. RAYMOND,** Season 1883-84.

Mr. John E. Hynes.
CHARACTER BUSINESS.

With **Barney McAuley,** Season 1883-84. Address: **Agencies or Mirror.**

JANAUSCHEK
Supported by a most competent Company, headed by
Messrs.

George D. Chaplin, Alex. H. Stuart and Jas. H. Taylor.

SEASON 1883-84 ALL FILLED.
SEASON 1884-85 NOW BOOKING.

Address:
NATHANIEL CHILDS, Manager, or **EDWARD TAYLOR,** Business Manager.

Frank Tannehill, Jr.
COMEDIAN.

WITH **JOHN A. McCALL,**
Broad Street Theatre, Philadelphia,
in **FALKA.**

E. L. Walton.
LEADING COMEDIAN.

AT LIBERTY

Sara Neville.
FREDERICK WARDE CO. - SEASON 1883-84.

Lady Macbeth, Tullia, Ersilia, Hermione, Queen Elizabeth, etc.

Address: **JOHN GOLDBERG,** care Brentano's, No. 5 Union Square, New York.

Wright Huntington
LEADING.

Inez Periere.
BOYS AND SOUBRETTES

Address this office or J. Alex. Brown.

T. Q. Seabrooke.
JUVENILES, WITH DEFEES LEWIS

ELVIE SEABROOKE.
AT HOME. PHILADELPHIA

Bertha Welby.
Under the Management of H. A. D'ARCY

Address: **NEW YORK MIRROR.**

Miss Kate Morris.
THE AUSTRALIAN FAVORITE.

AS QUEEN ELIZABETH, supporting **RICHARD FOOTE** in **RICHARD III.**

J. M. Jerome.
TENOR. Engaged with C. D. HESS.

Address care N. Y. Mirror.

EDWARD KENDALL.
Leading Features. With Mr. and Mrs. George S. Knight's Combination. Season 1883 and 1884. 1st tour. Permanent address New York Mirror.

Charles Thornton.
LEADING BUSINESS.

ISABEL THORNTON.
SOUBRETTES—William Stafford Co. - En Route.

FAY TEMPLETON.
PRIMA DONNA CONTRALTO

Greatest success in Comic Opera.

Davenport Behus.
LEADING JUVENILES

Lands Club, New York.